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Part 9 FIFTY CENTS

HALF HOURS WITH THE BEST COMPOSERS

EDITED BY

KARL KLAUSER

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PUBLISHERS

Half Hours with the Best Composers

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A. M. Foerster.

ADOLPH MARTIN FOERSTER

ADOLPH MARTIN FOERSTER was born Feb. 2, 1854, at Pittsburg, Pa. His first instruction was given him by his mother, and he subsequently studied with Jean Manns. In 1872 he went to Leipsic, and remained there three years, studying theory under E. F. Richter and Dr. Robert Papperitz, singing under Adolphe Schimon and Leo Grill, and the piano under Ernst F. Wenzel and Theodore Coccius.

Returning to America in 1875, Mr. Foerster accepted an engagement at the Fort Wayne Conservatory of Music at Fort Wayne, Ind., where he remained until 1876, at which time he returned to Pittsburg, where he has since resided, and where he has acted as conductor of the Symphonic Society, and also of the Musical Union. He has written for piano, violin, 'cello and voice (both songs and part songs), chamber music and full orchestra. His *Thusnelda* was given in Pittsburg under Theodore Thomas at the May Musical Festival in 1884; his *Love Song*, for soprano and orchestra, was given at the May Festival in 1889 under Anton Seidl; and his *Festival March* was also performed under the same conductor at the May Festival in 1891, for which it was composed. In 1893 it was performed at the "World's Fair" under Theodore Thomas. His quartets, Op. 21 and 33, and the trio, Op. 29, have been performed in various parts of this country and in Germany.

Among his other principal compositions are the following: —

March-Fantasie, Op. 8.

Festival Music, Op. 9.

Among Flowers, Op. 28. Album of Songs.

The Falconer, suite, Op. 31.

Symphonic Ode to Byron, Op. 35.

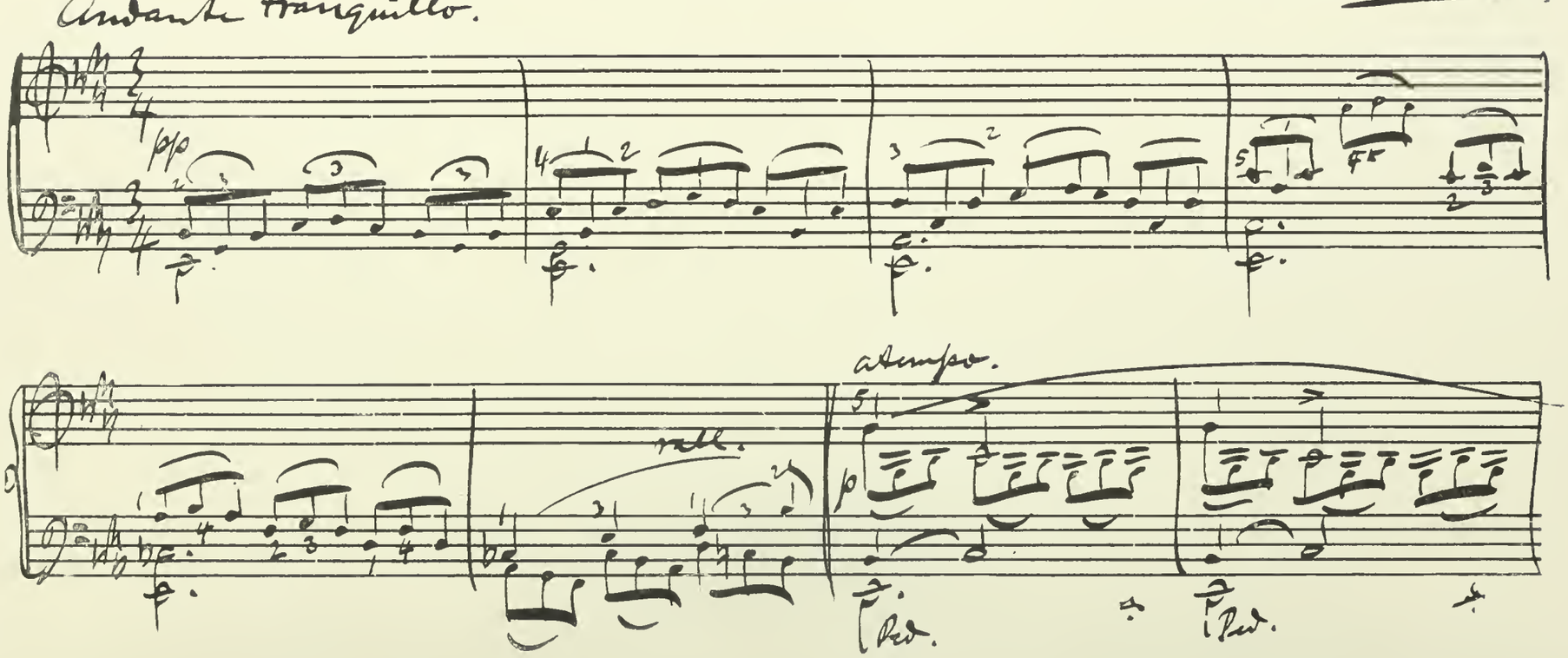
Two Concert Etudes, Op. 37. (Piano.)

Much of his piano music is best adapted to teaching, the most prominent compositions being seven sonatinas (Op. 14, 16, 18).

M6787

On the Sea.

Ad. M. Foerster.



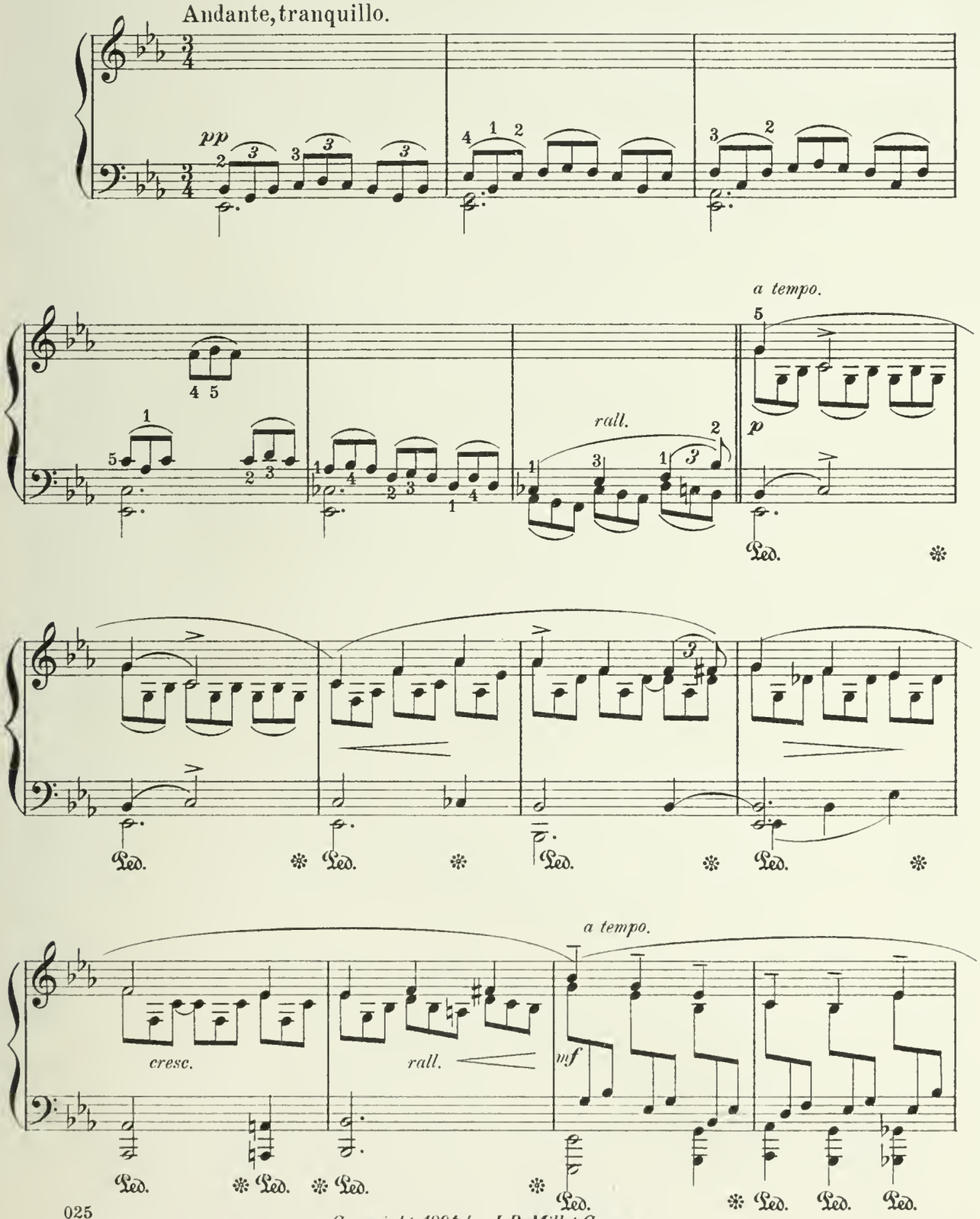
On the Sea.

The splendor of the sinking moon
Deserts the silent bay;
The mountain-isles loom large and faint,
Folded in shadows gray,
And the lights of land are setting stars
That soon will pass away.

O boatman, cease thy mellow song!
O minstrel, drop thy lyre!
Let us hear the voice of the midnight sea,
Let us speak as the waves inspire,
While the plashy dip of the languid oar
Is a furrow of silver fire.

Poem by Bayard Taylor.
(Pennsylvania.)

Music by Ad. M. FOERSTER.
(Pennsylvania.)



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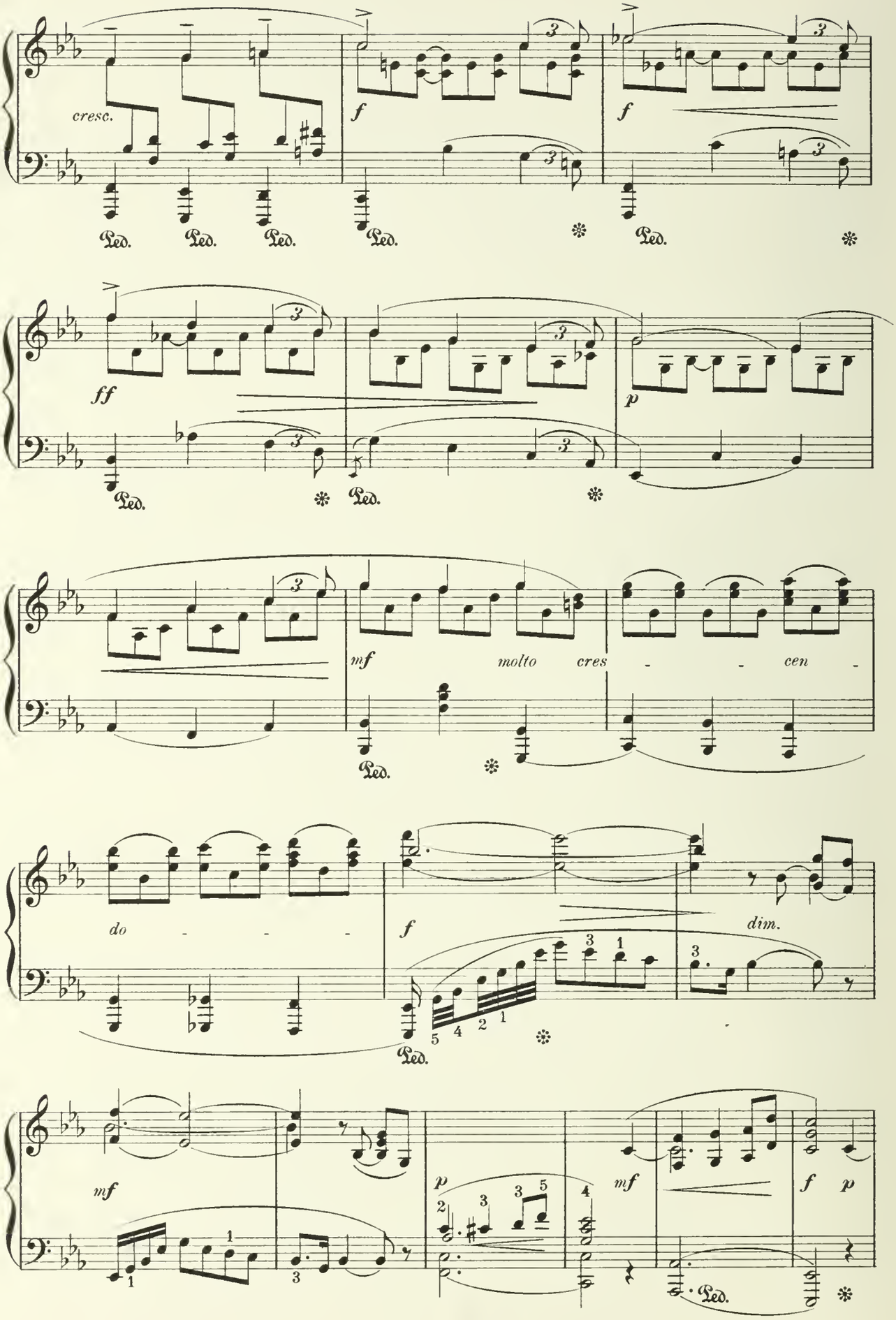
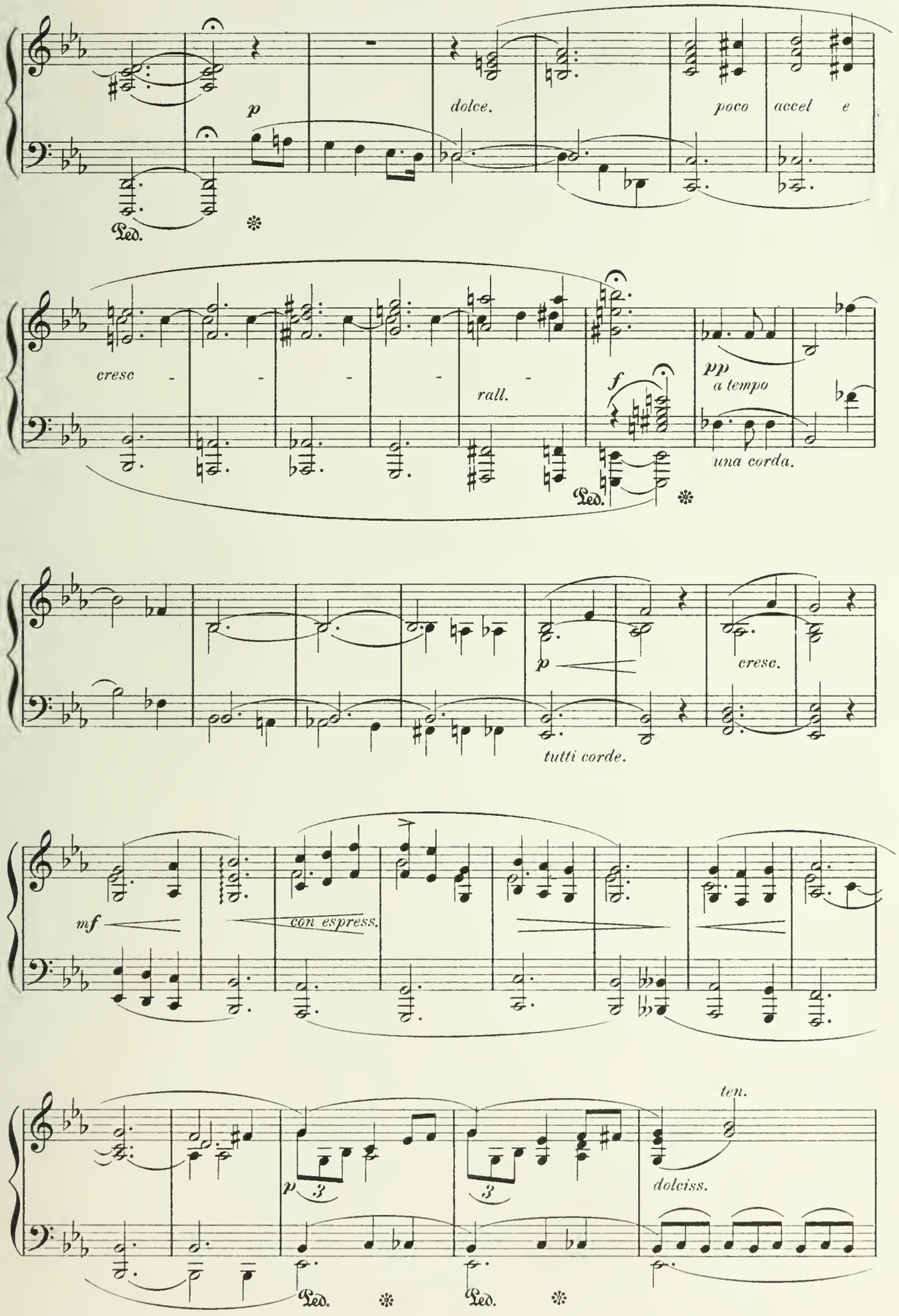
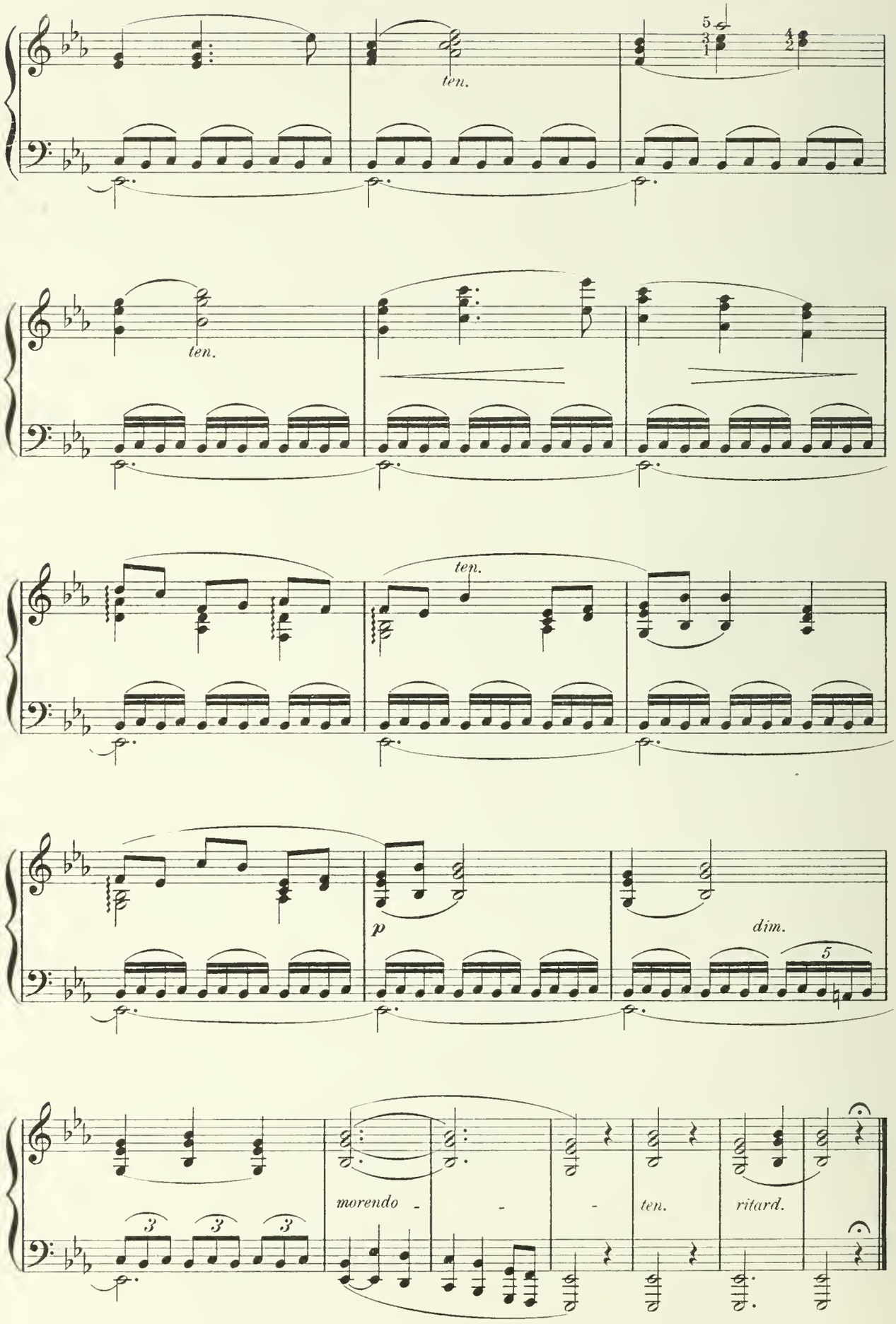

cresc.
f
f
ff
p
mf
molto cres - - cen -
do - - -
f
dim.
mf
p
mf
f p
Ped.


p
dolce.
poco accel e
Ped.
cresc - - - - -
rall.
f
pp
a tempo
una corda.
Ped.
p
cresc.
tutti corde.
mf
con espress.
p
dolciss.
ten.
Ped.
Ped.


ten.
ten.
ten.
p
dim.
morendo
ten.
ritard.

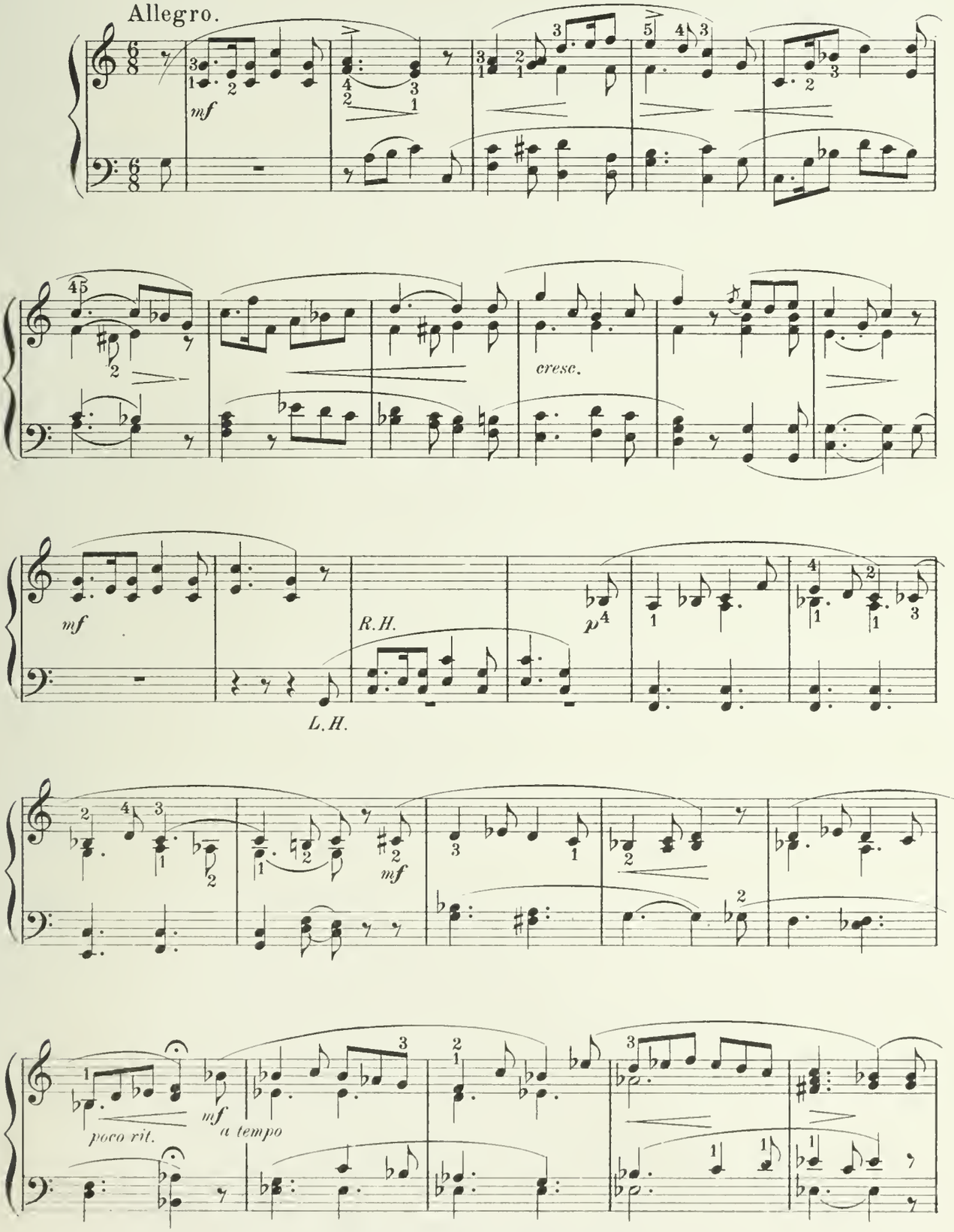
Woodland Sounds.

Das jubelt und das hallet
Empor zum Himmelsdom;
Von allen Zweigen schallet
Ein Melodieenstrom.

In dieses Frühlingsklingen
Soll mischen sich mein Sang
Und in die Ferne dringen
Wie heller Waldhornklang.

Poem by Karl Schaefer.

Ad. M. FOERSTER.



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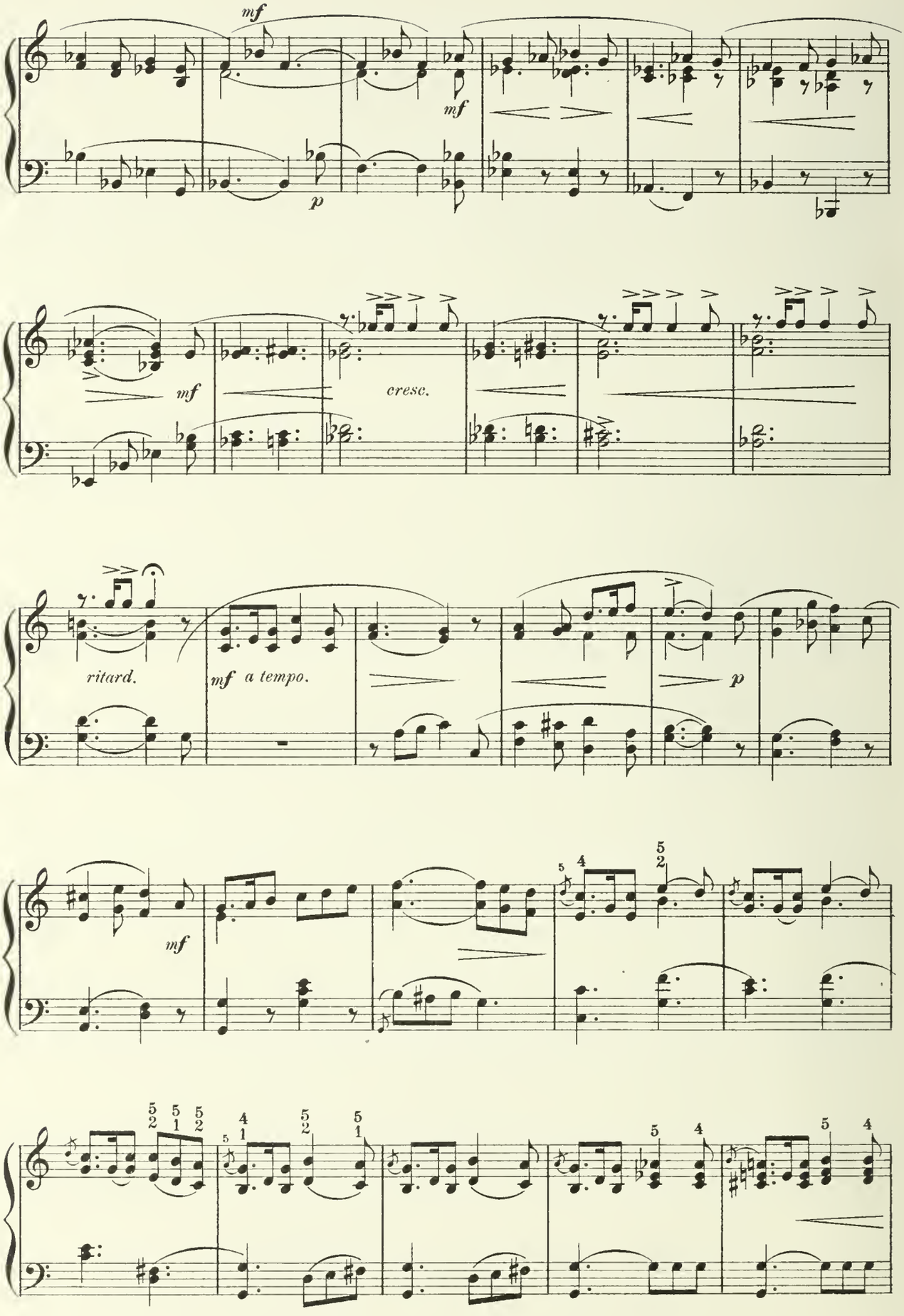
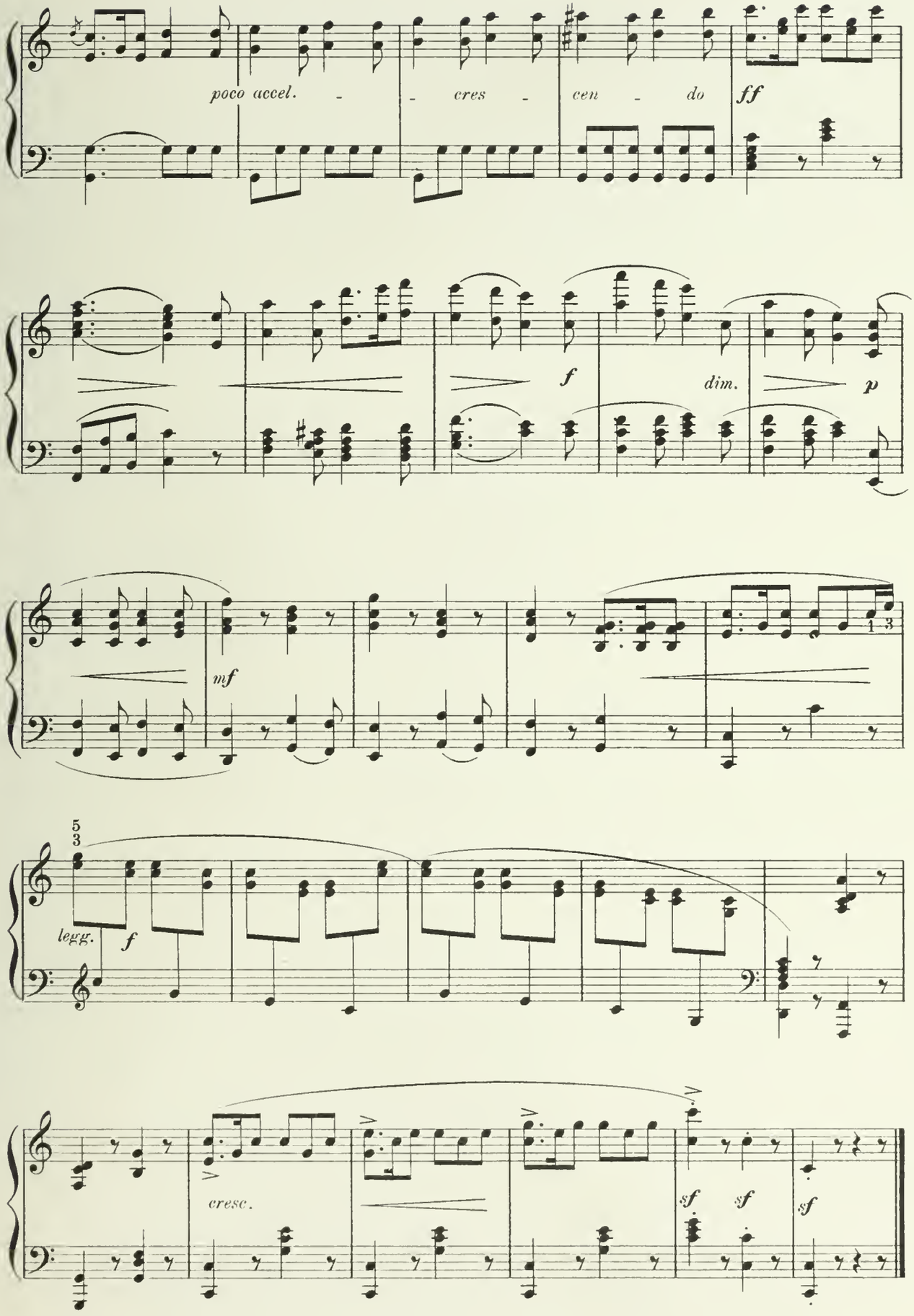
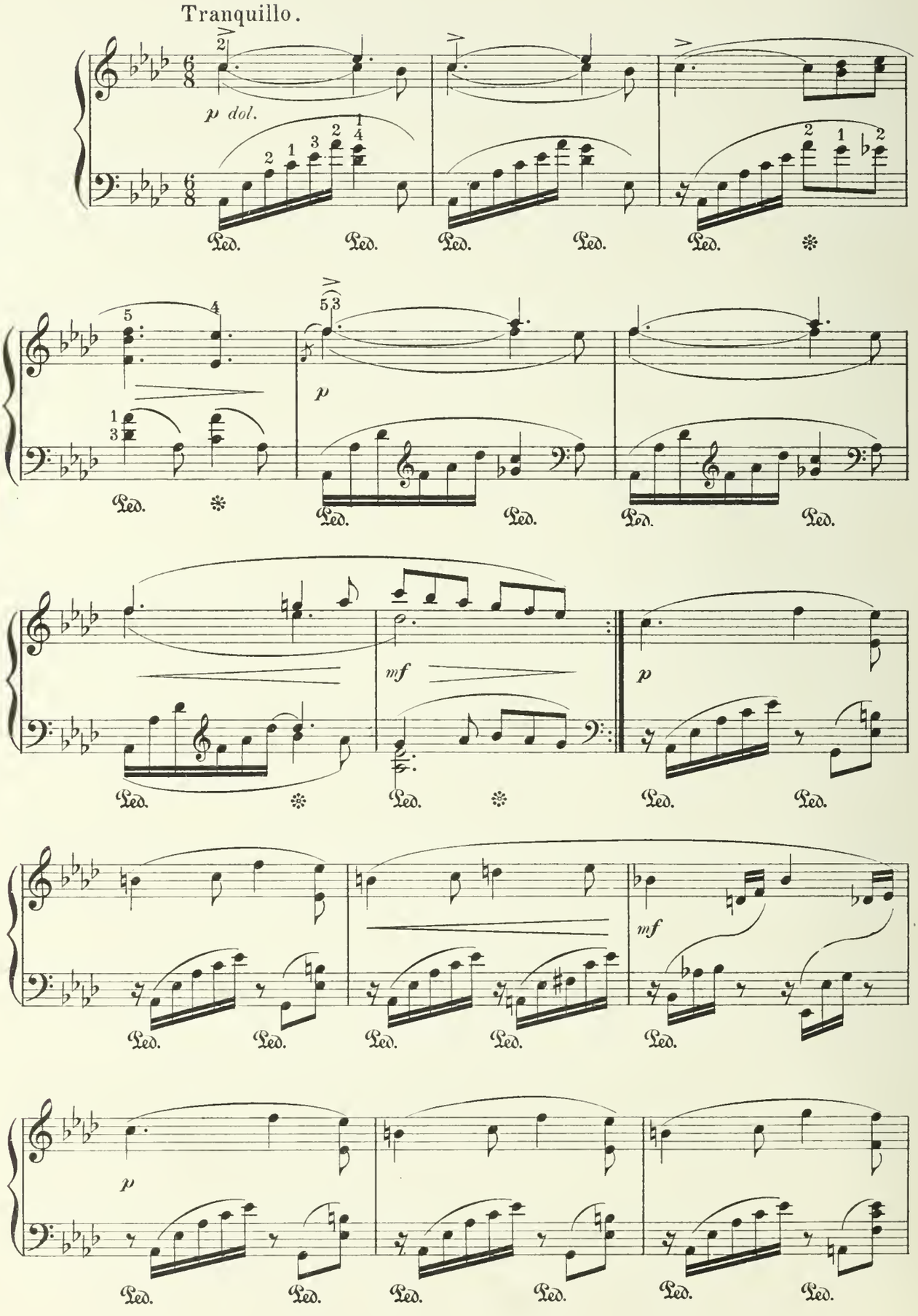
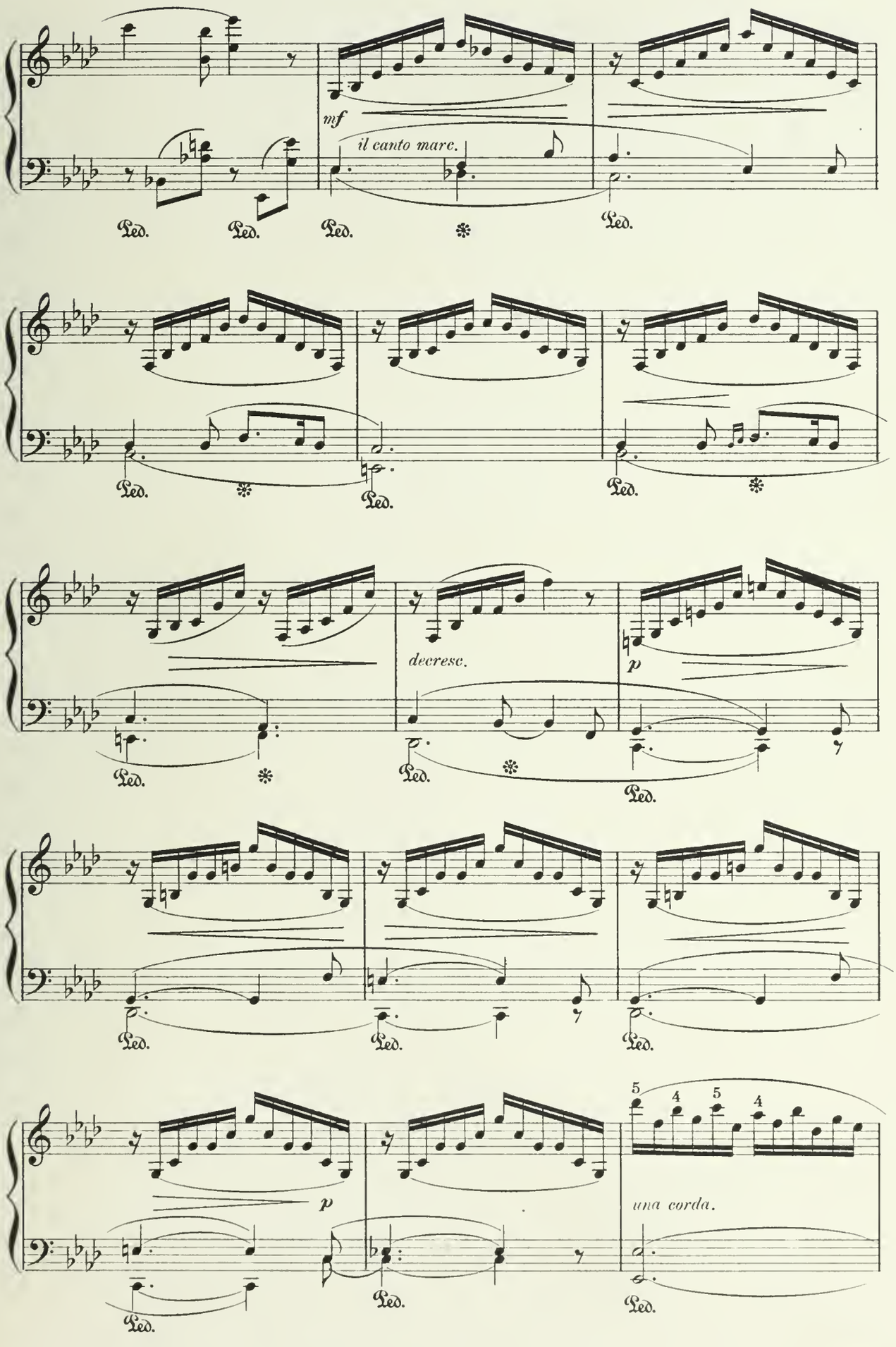

mf
mf
p
mf
cresc.
ritard.
mf a tempo.
p
mf

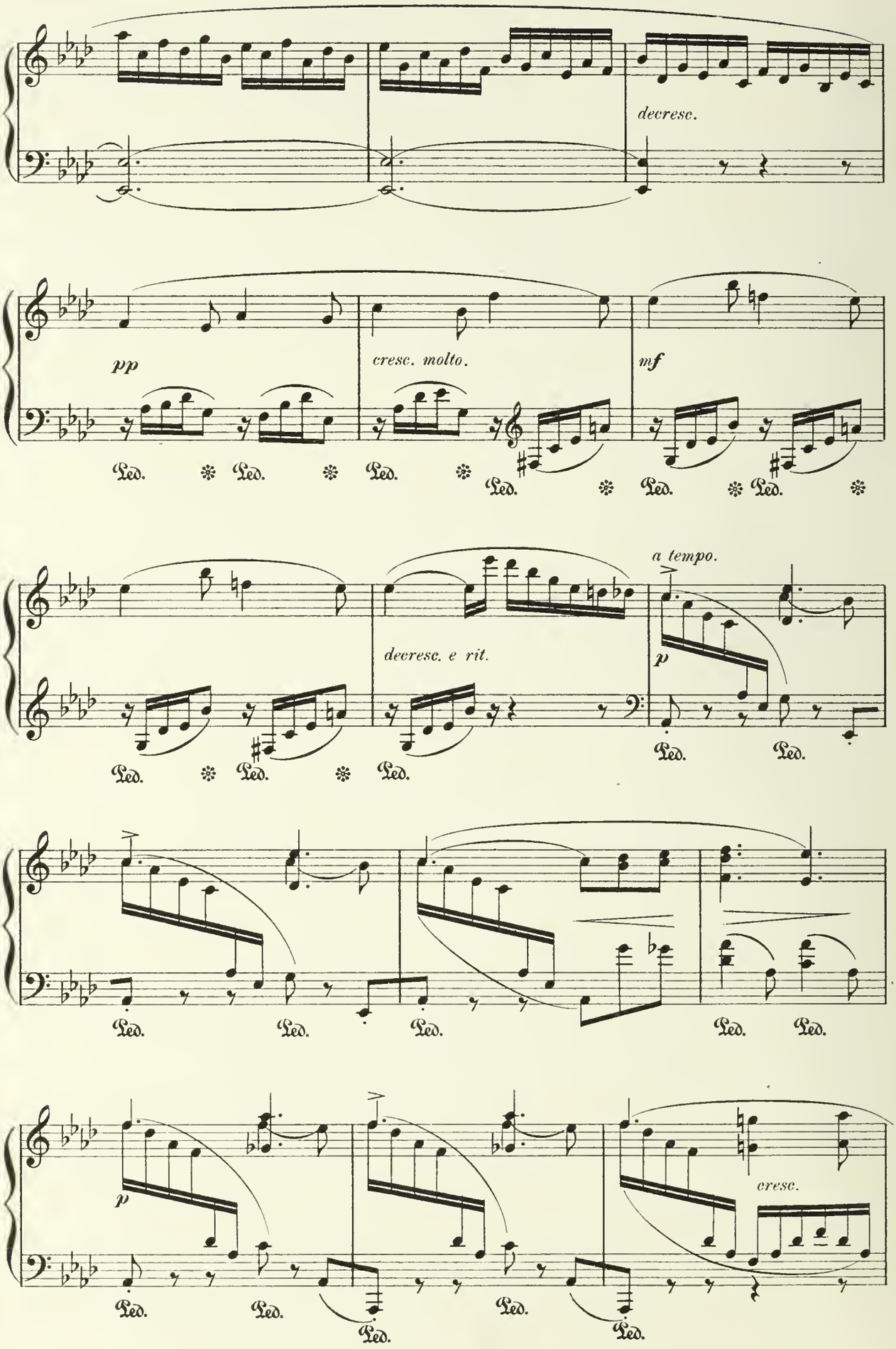

poco accel.
cres
cen
do
ff
f
dim.
p
mf
1 3
5 3
legg.
f
cresc.
sf
sf
sf

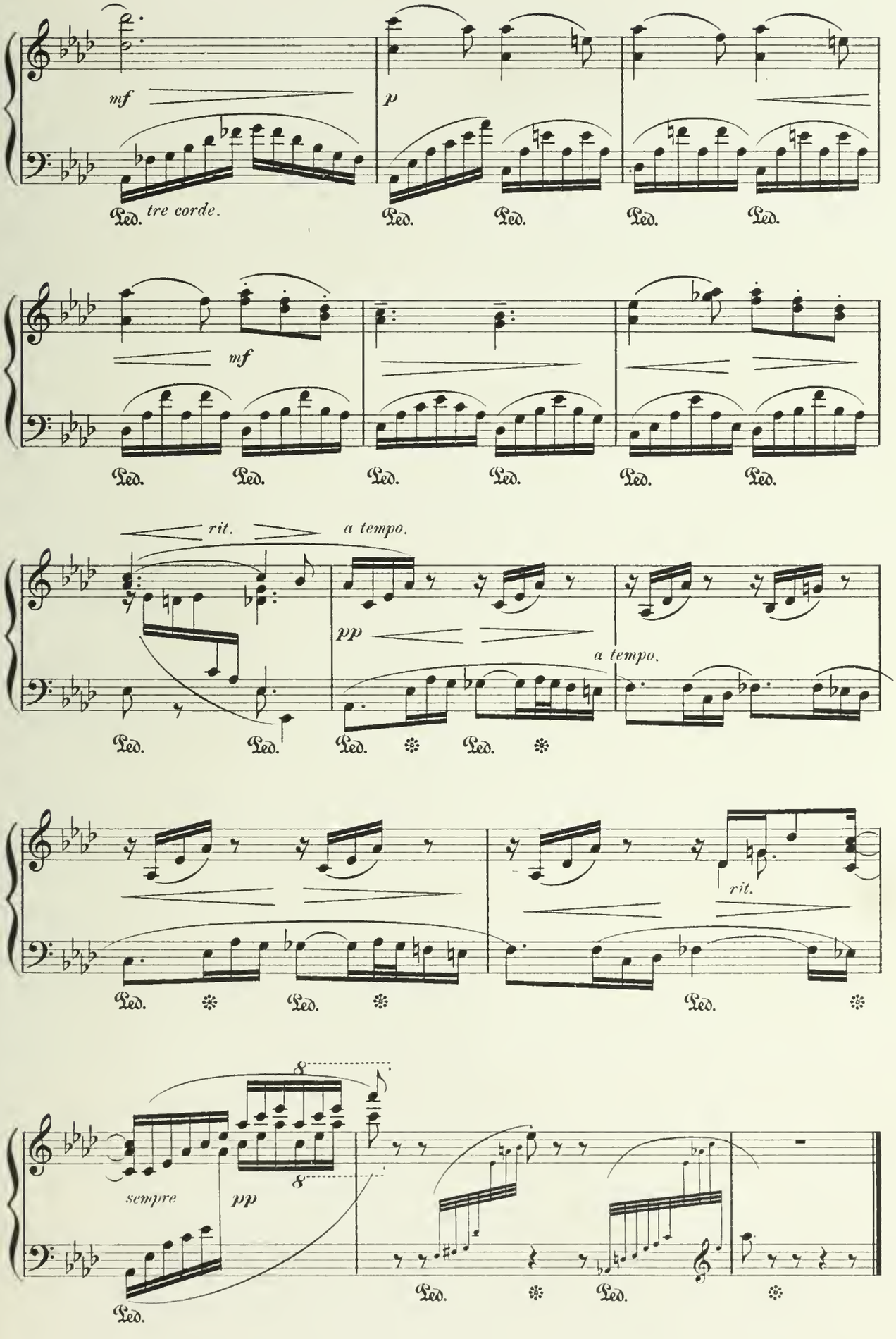
Barcarole.

ADOLF JENSEN.



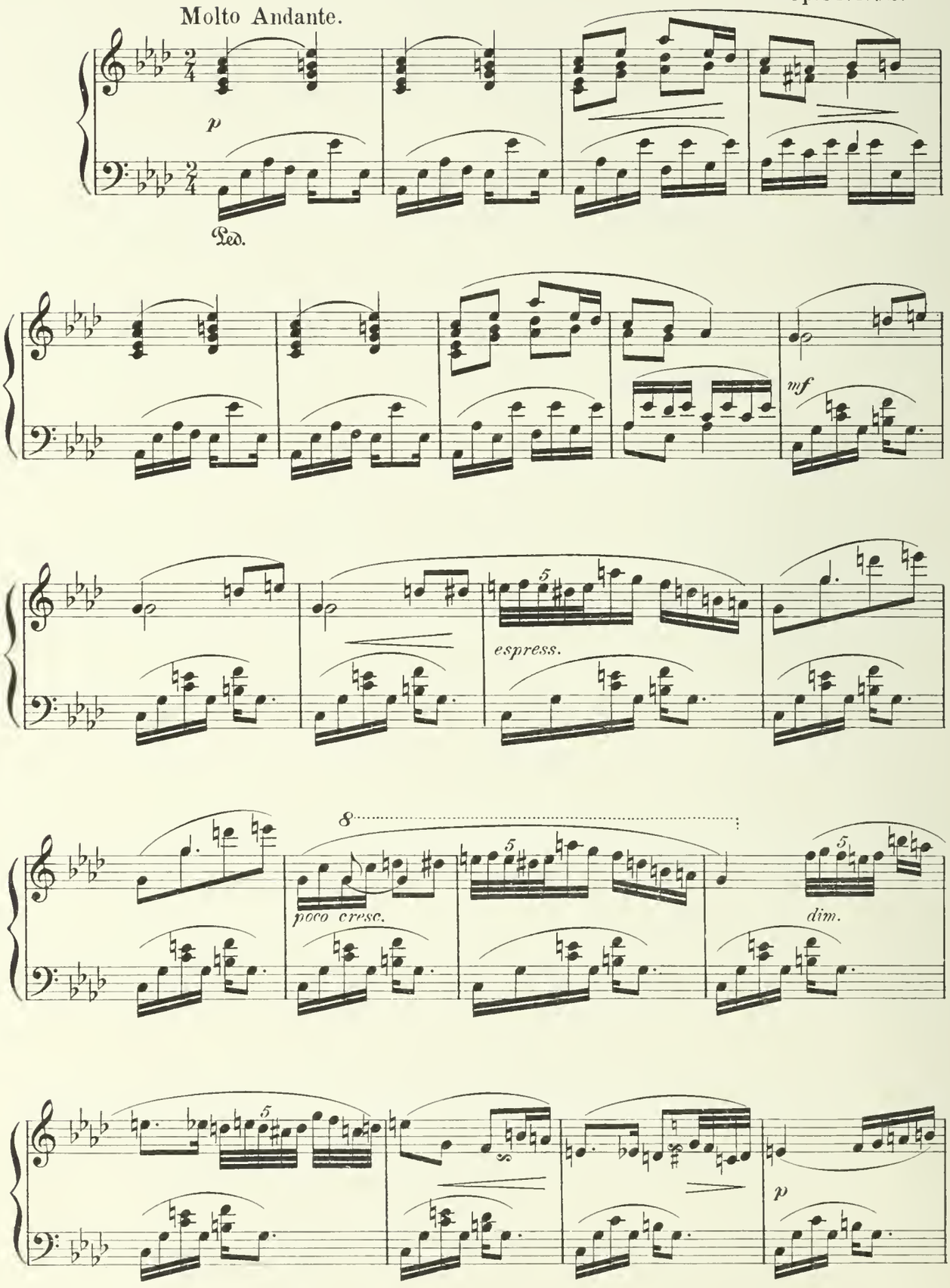

mf
il canto marc.
Ped.
decresc.
p
una corda.
5
4
5
4

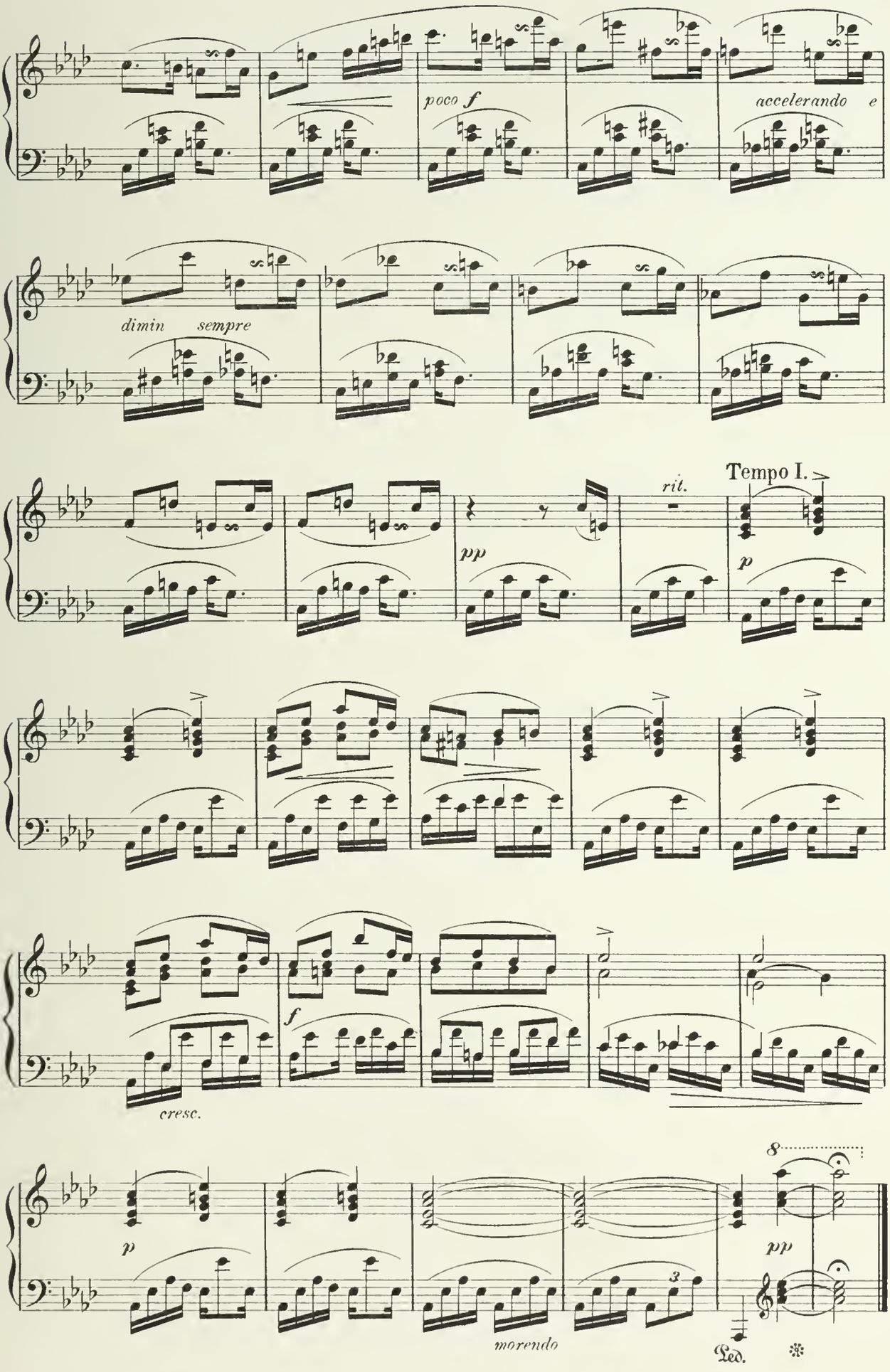

decresc.
pp
cresc. molto.
mf
Ped.
a tempo.
decresc. e rit.
p
cresc.


mf
tre corde.
p
mf
rit.
a tempo.
pp
a tempo.
rit.
sempre
pp
8
8

Cradle Song.

HUGO REINHOLD.
Op. 34. No 2.



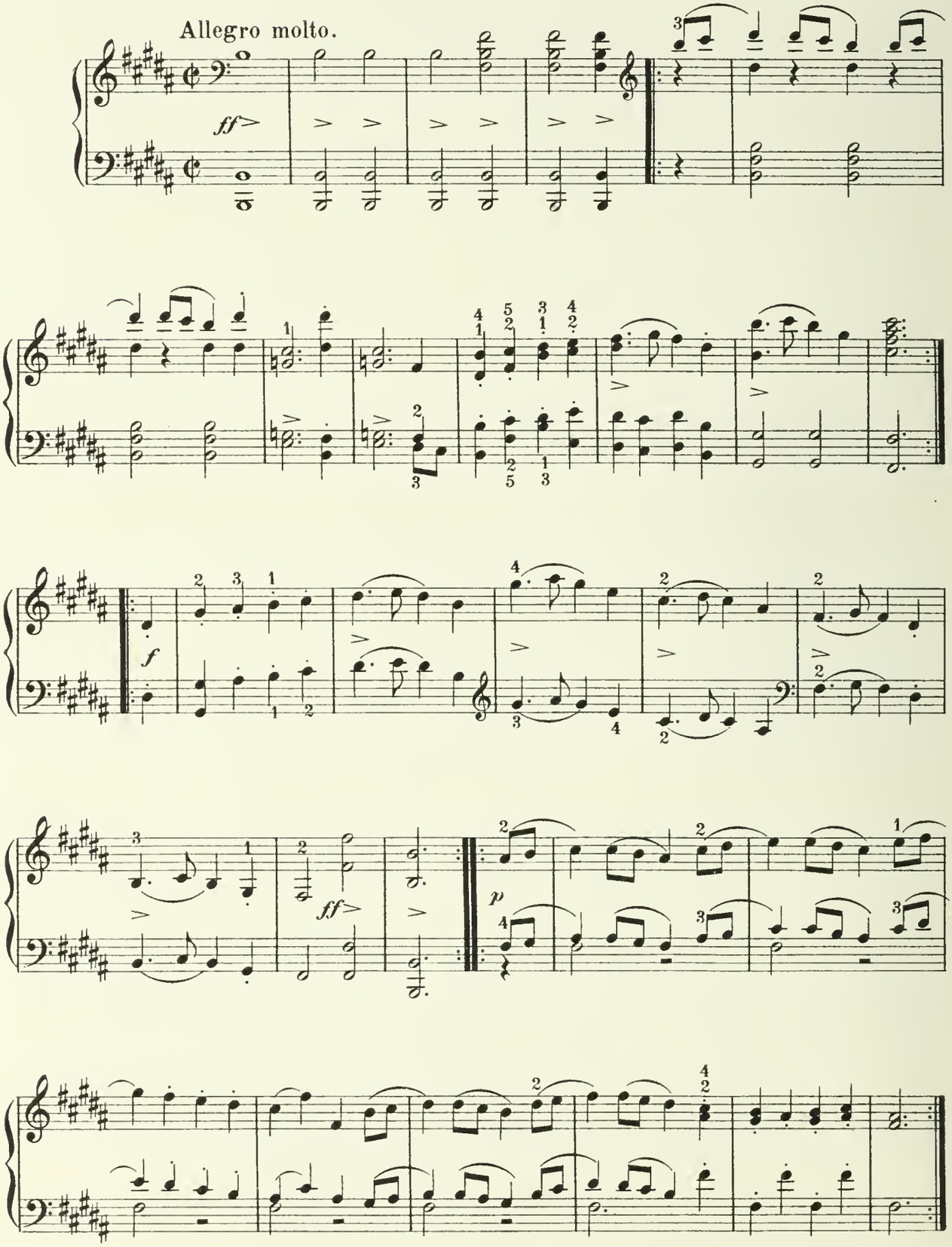

poco f
accelerando e
dimin sempre
rit.
Tempo I.
pp
p
f
cresc.
p
morendo
8
pp
3
Led.

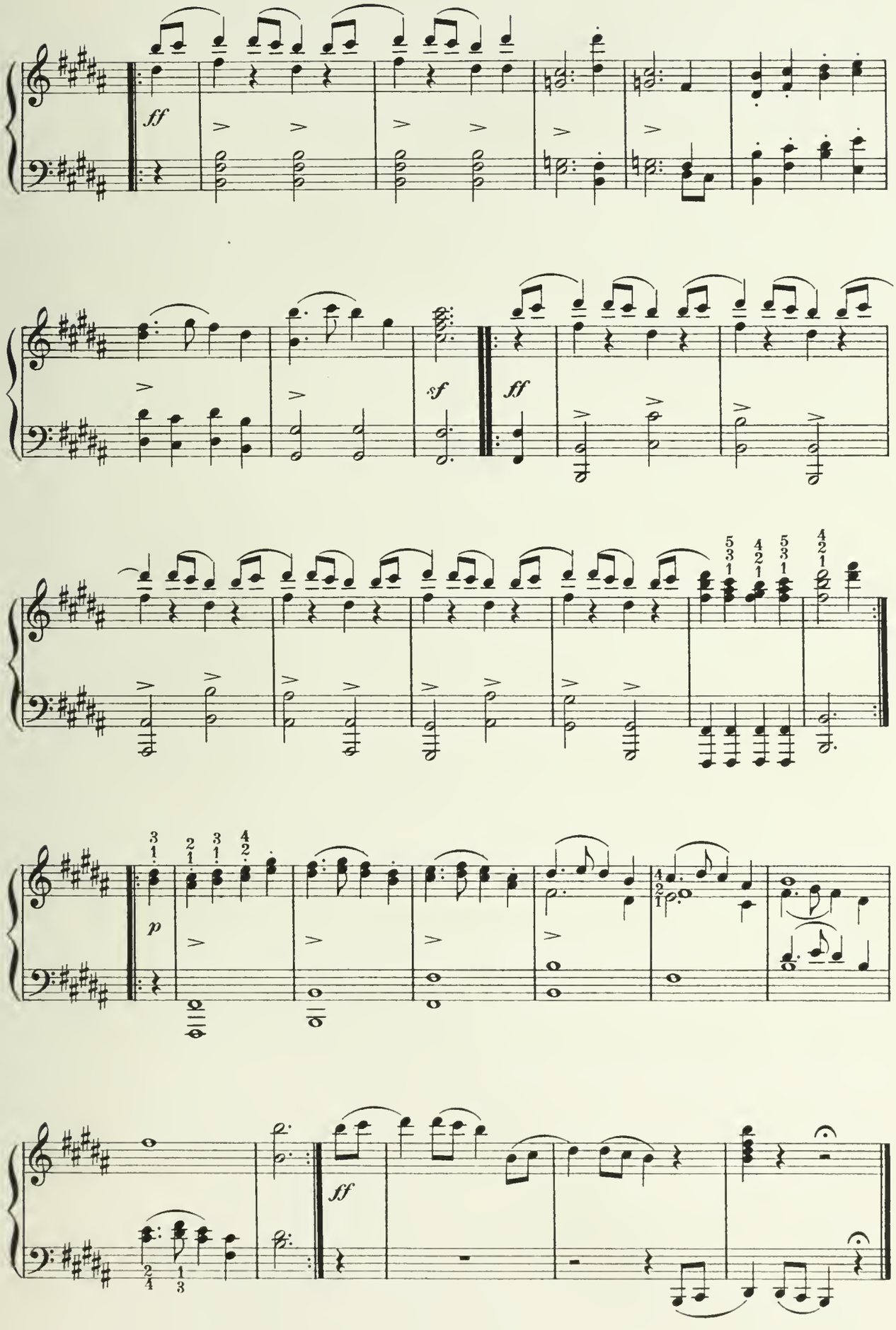
Dance of Clowns

from the

MIDSUMMER NIGHT'S DREAM.

F. MENDELSSOHN-BARTHOLDY.
Op. 61. № 11.

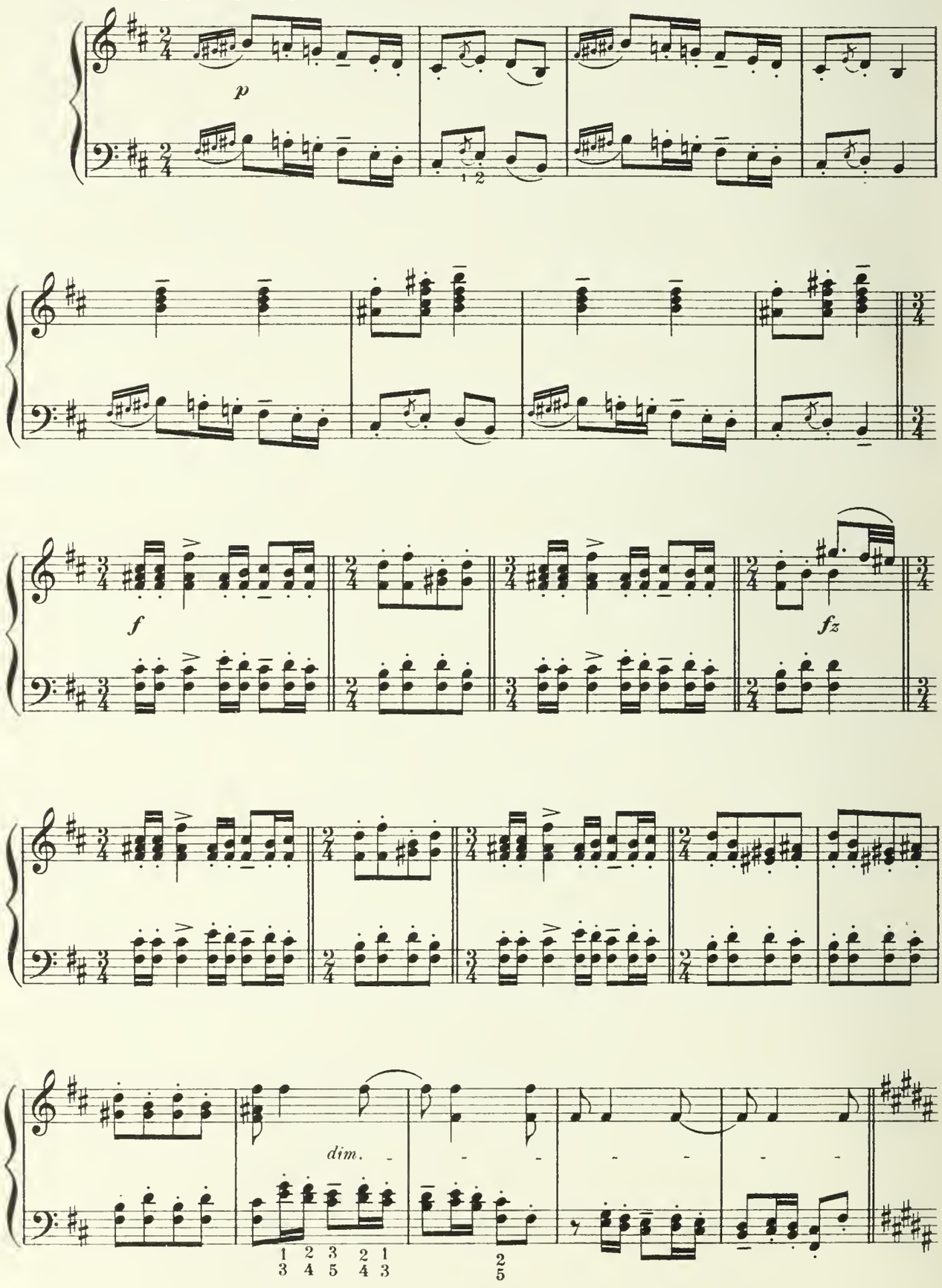


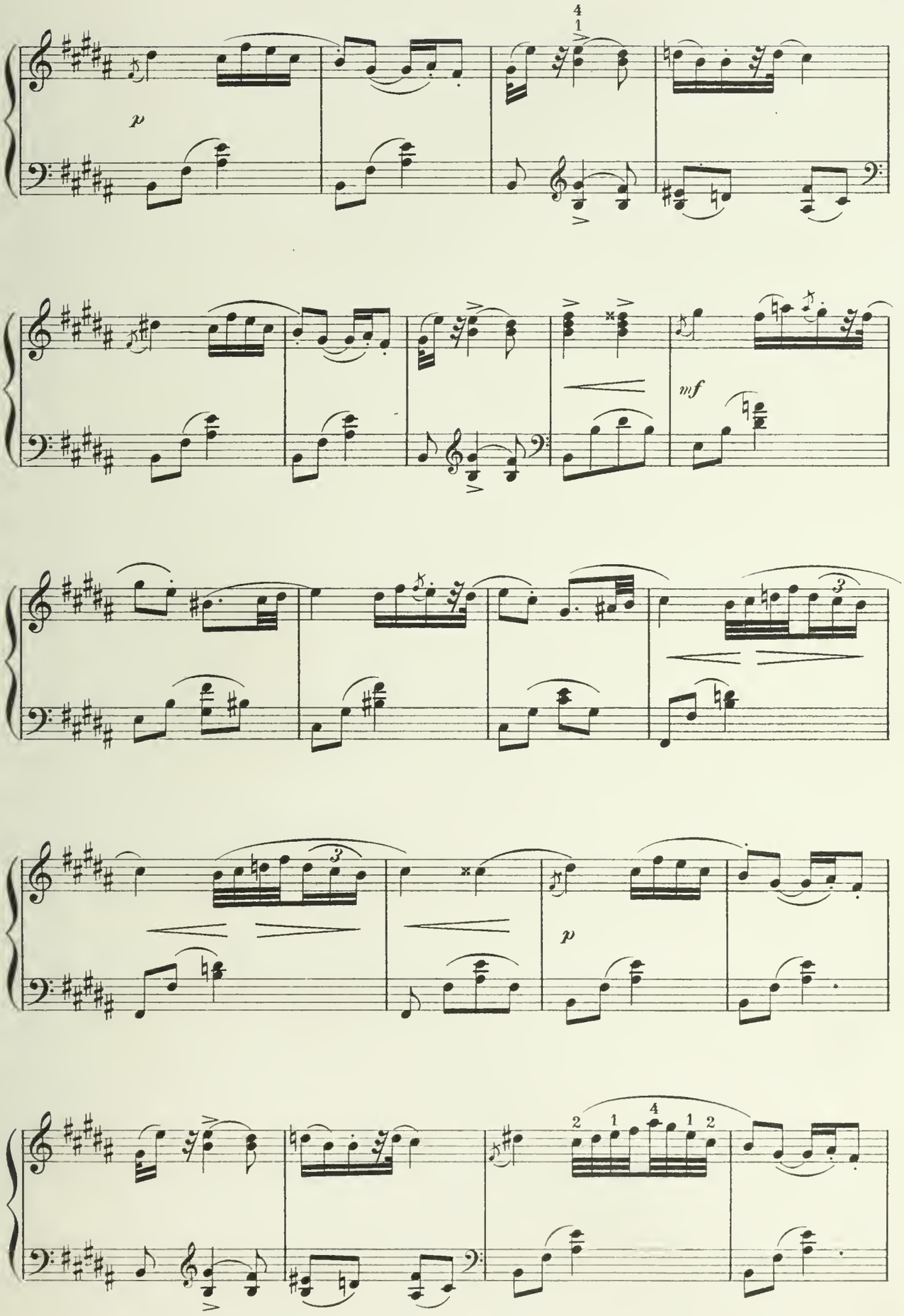

ff
sf
ff
p
ff

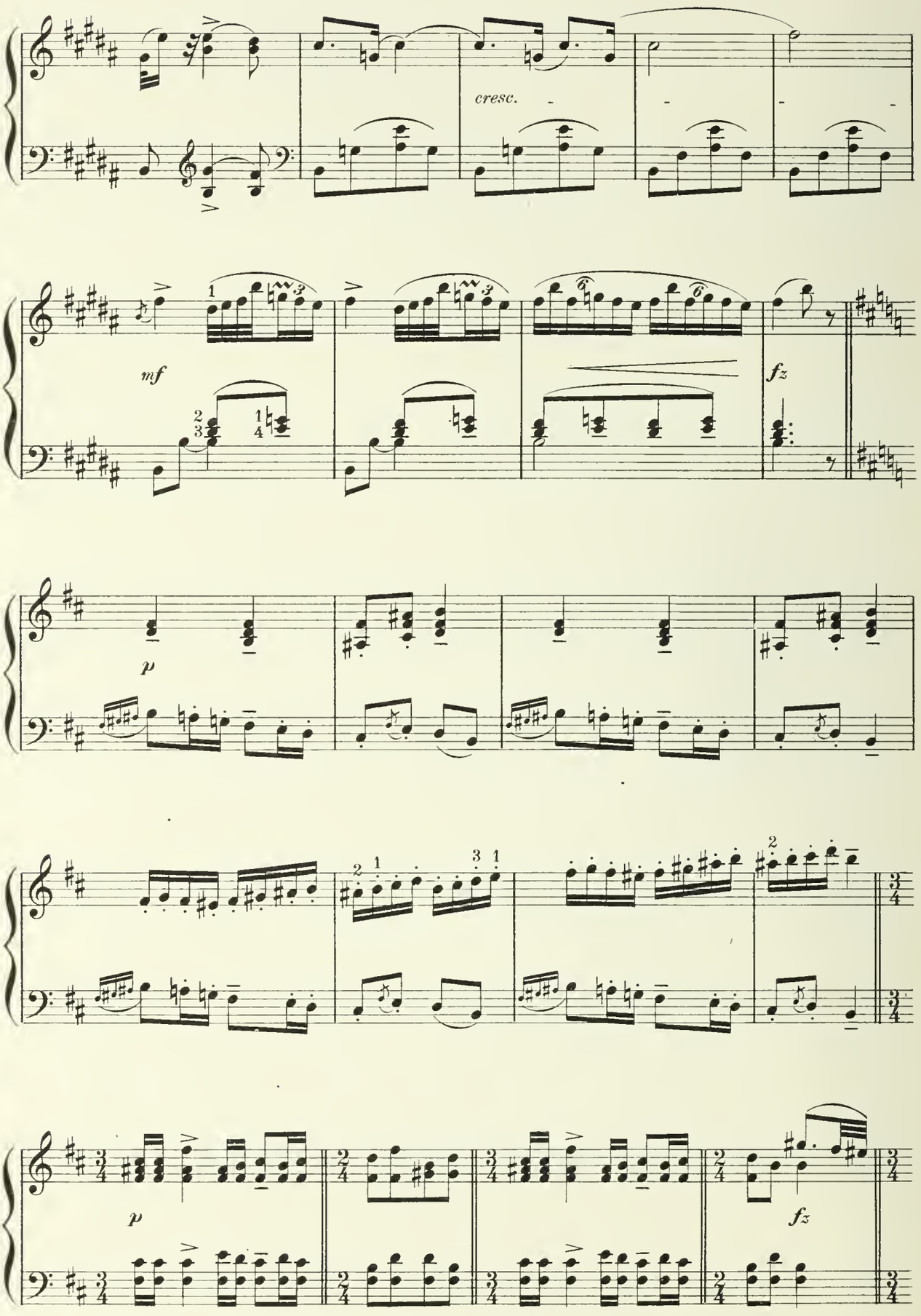
Wandering Gypsies.

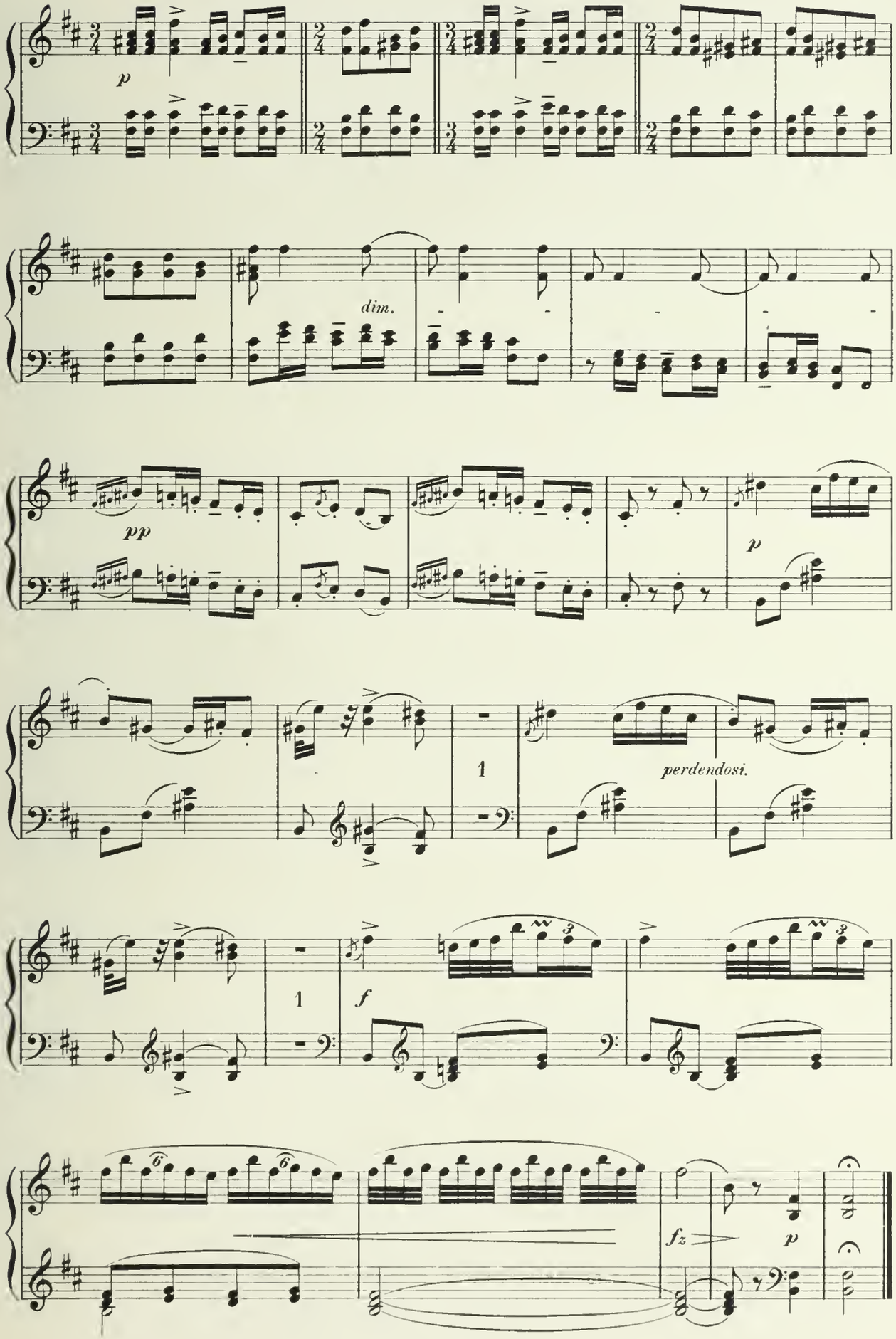
RICHARD KLEINMICHEL,
Op. 44. № 11.

Molto moderato.



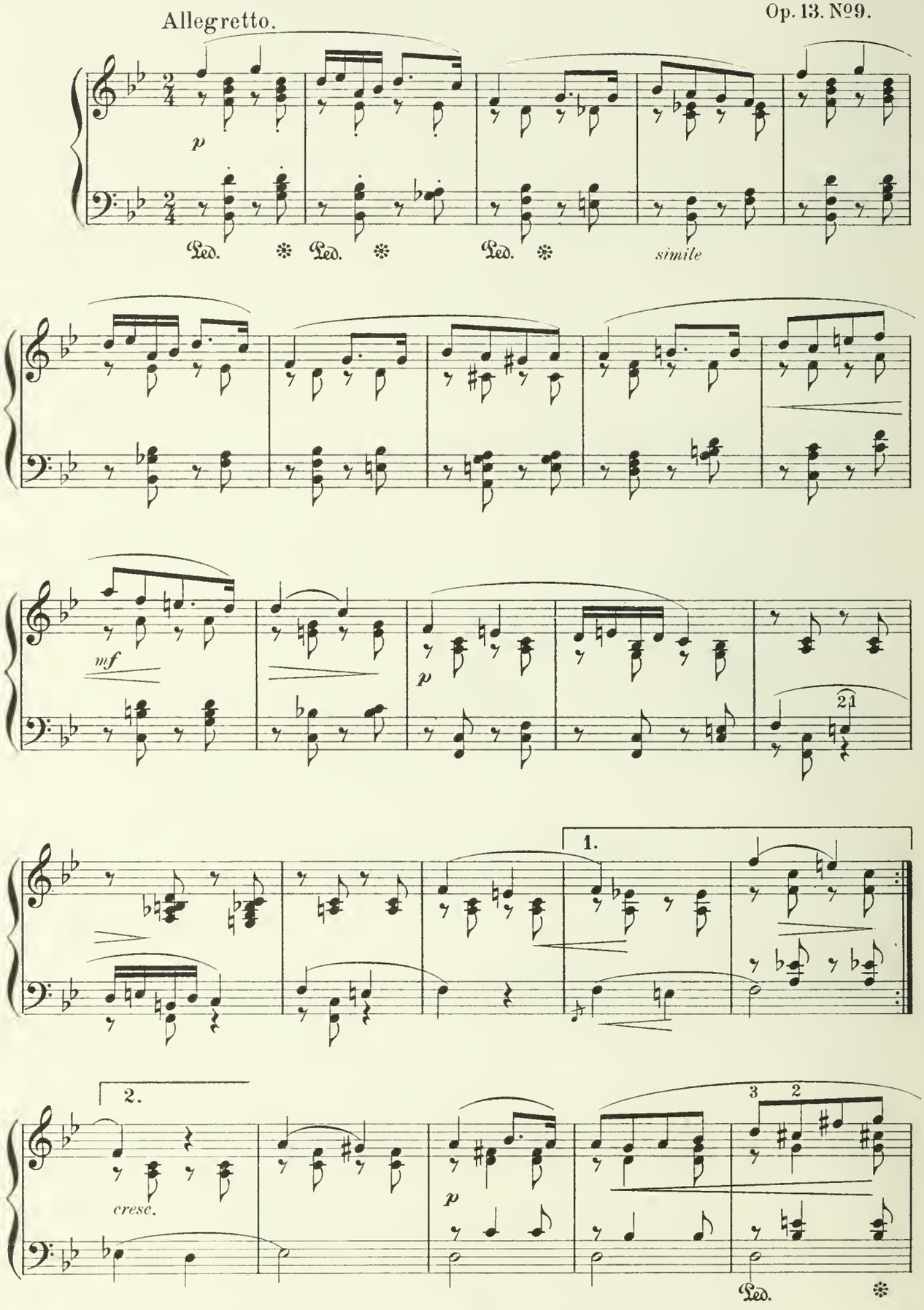

p
mf
p

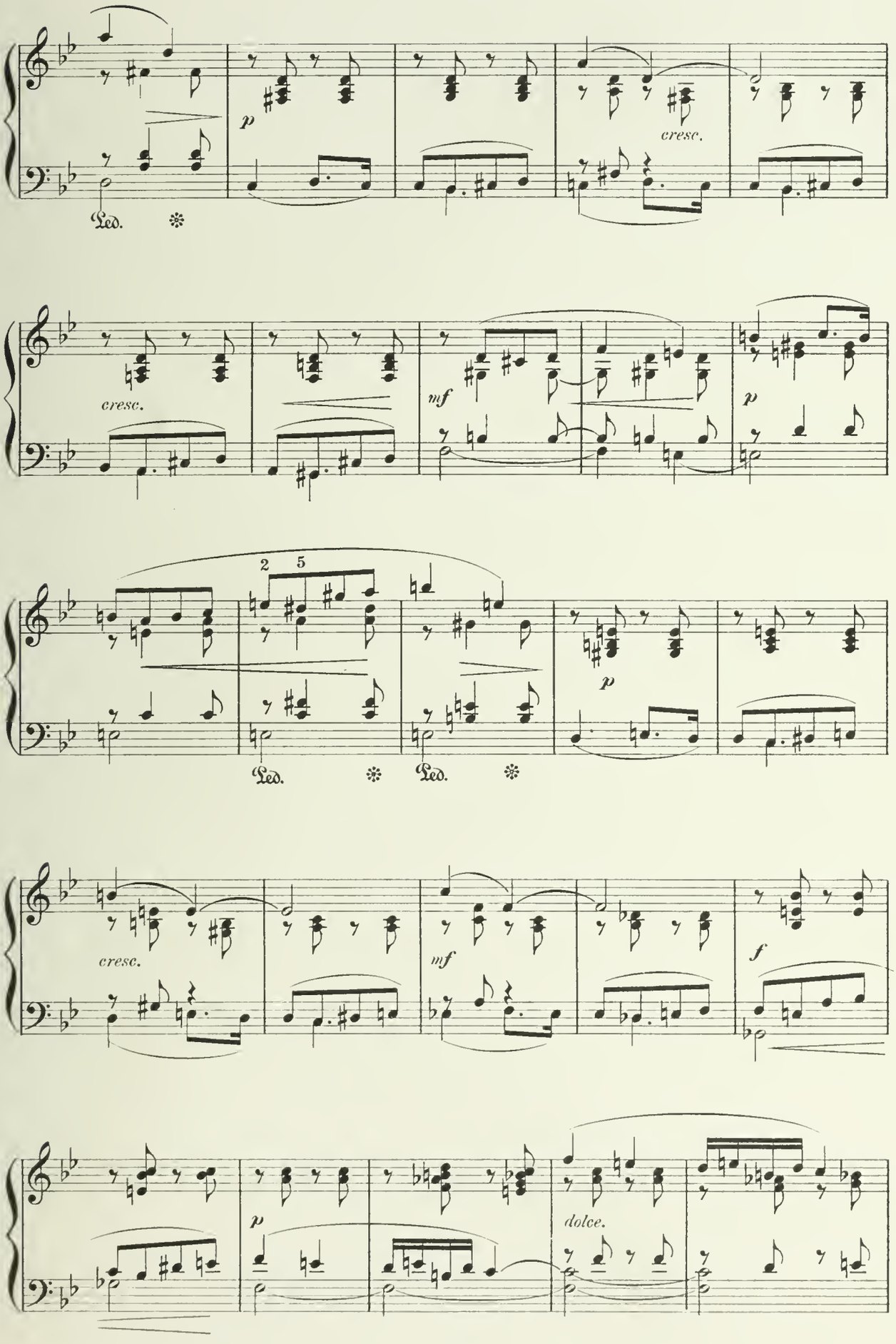

cresc.
mf
fz
p
p
fz

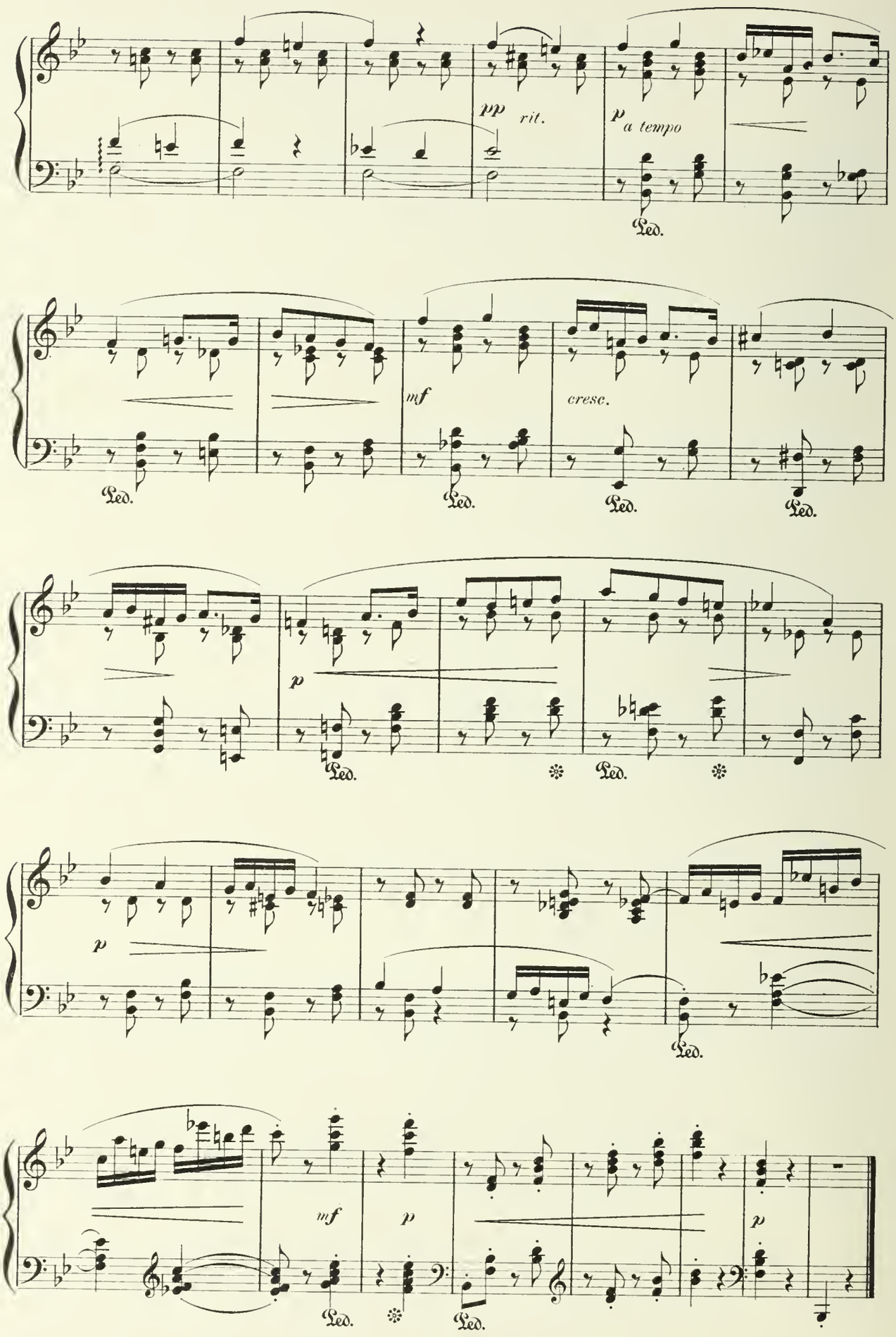

p
dim.
pp
p
1
perdendosi.
1
f
fz
p

Melody.

C. von HOLTEN,
Op. 13. №9.



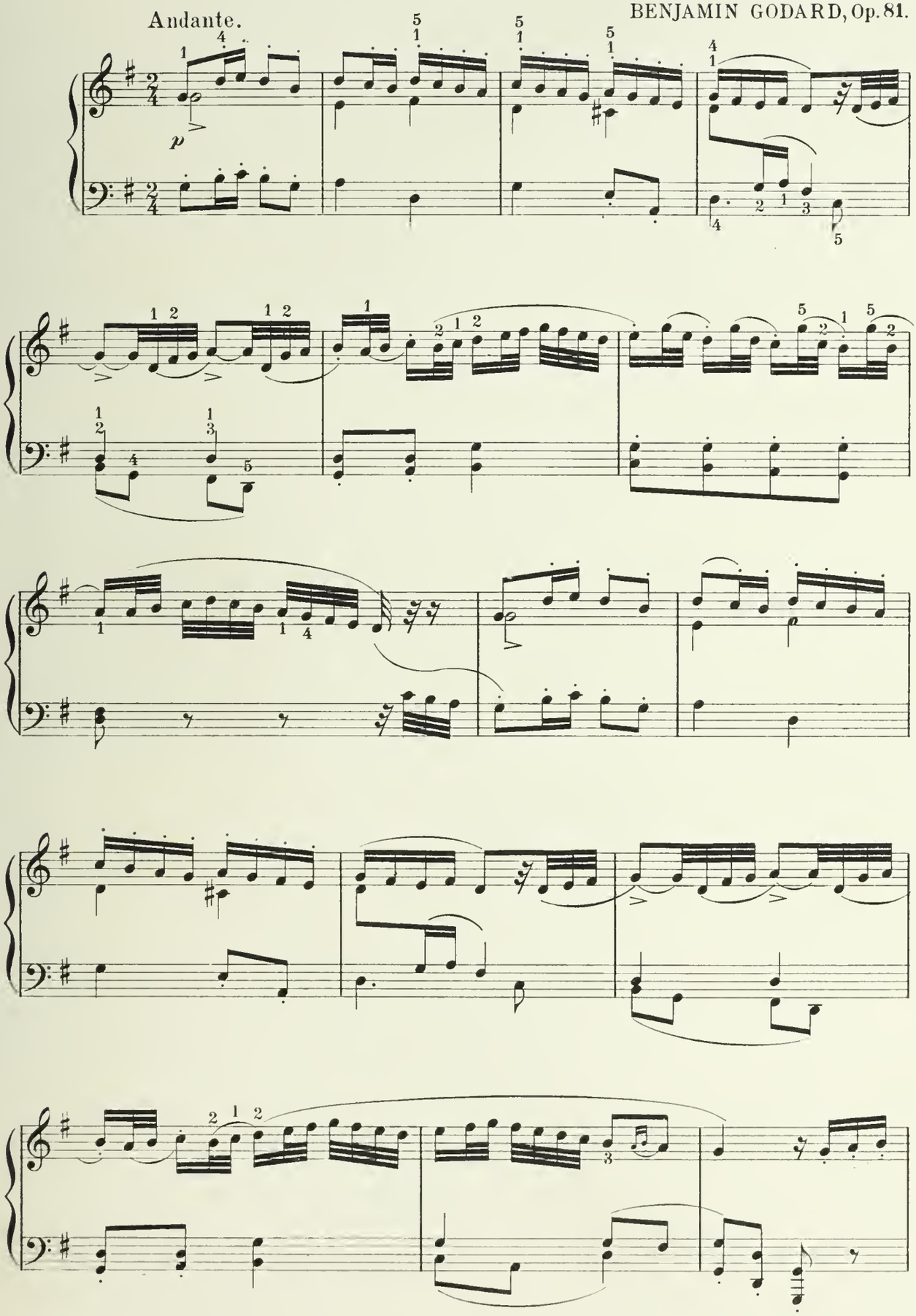

p
cresc.
Ped.
cresc.
mf
p
2 5
Ped.
Ped.
p
cresc.
mf
f
p
dolce.

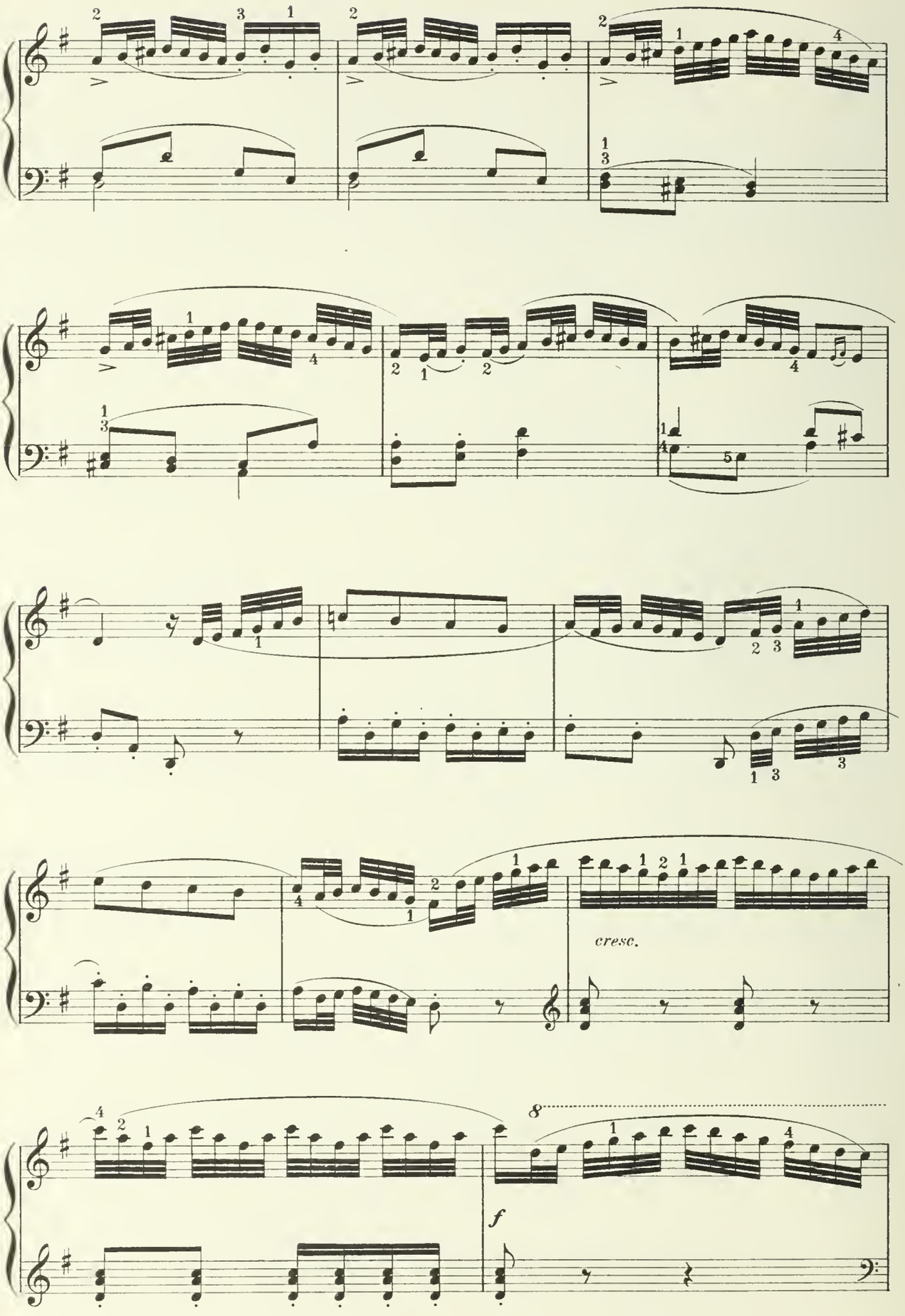

pp
rit.
p
a tempo
Ped.
mf
cresc.
p
mf
p
p

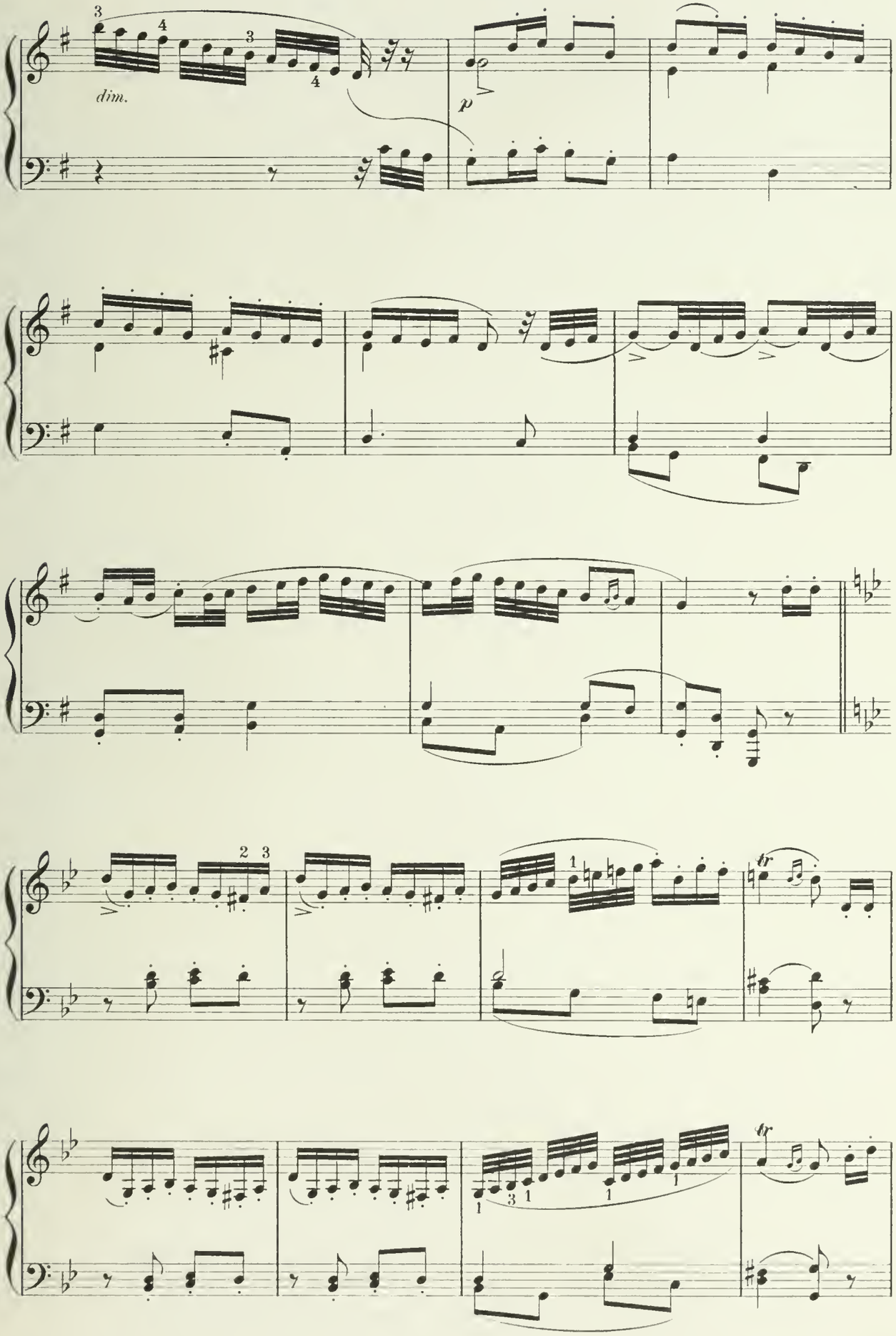
Second Gavotte.

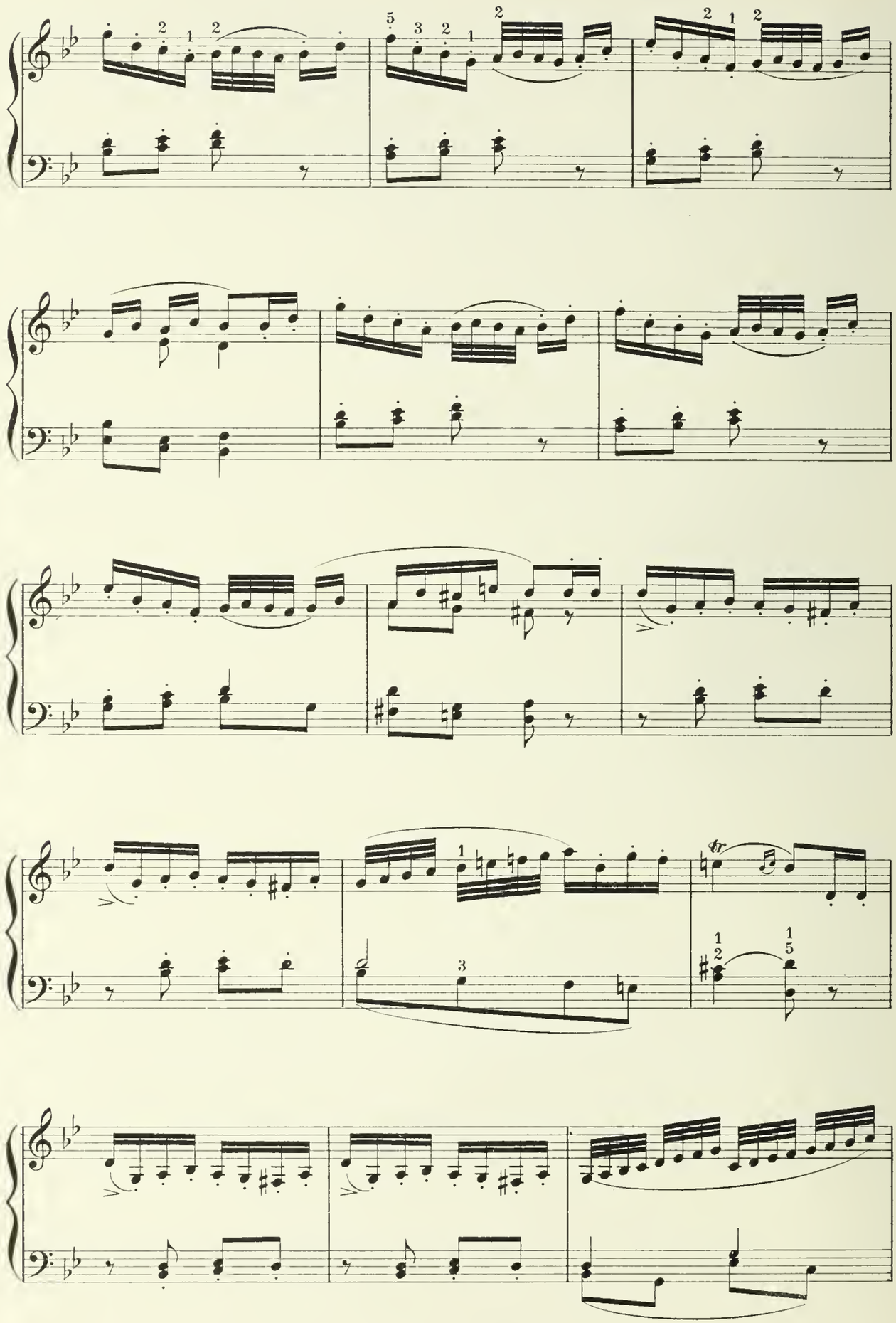
Andante.

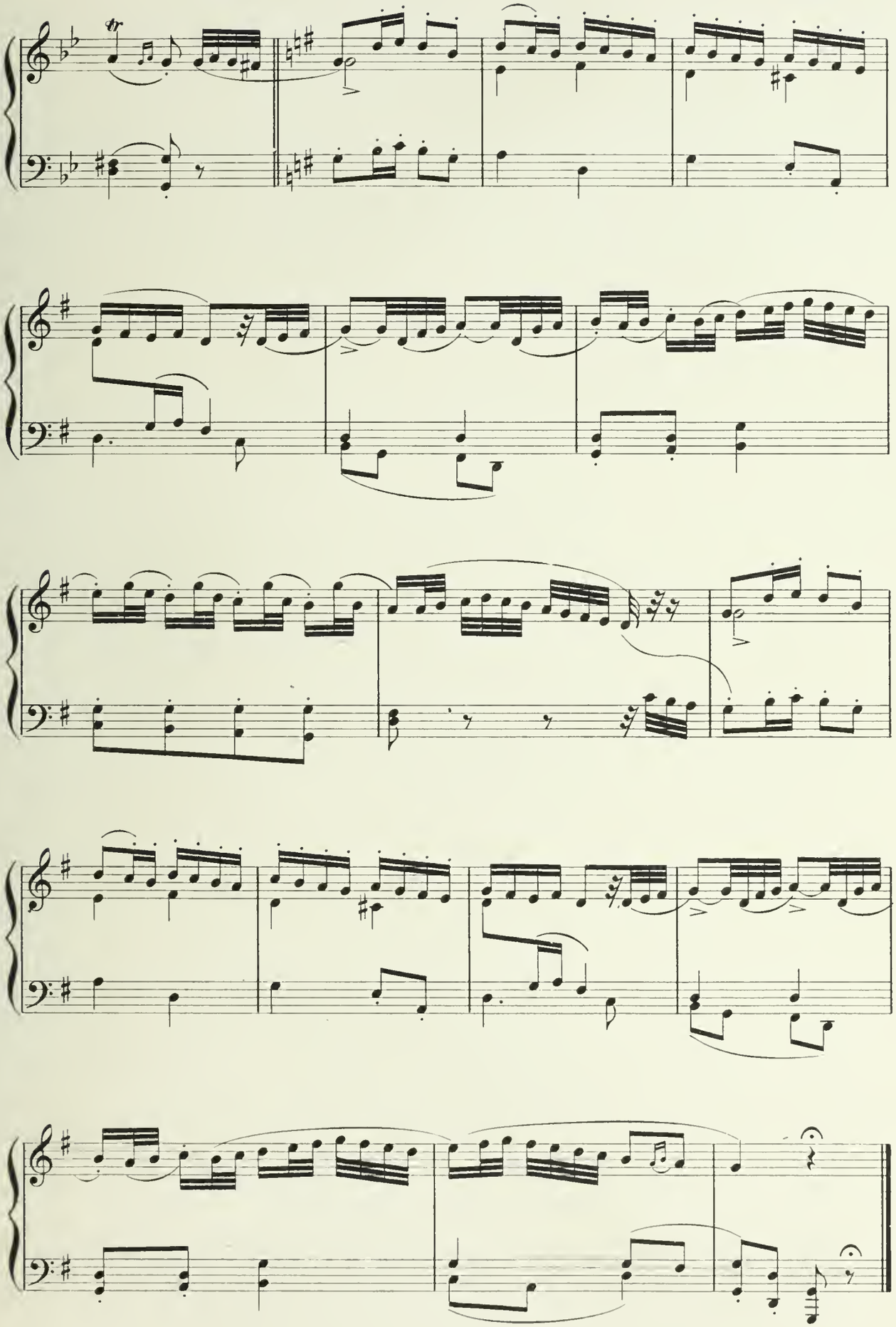
BENJAMIN GODARD, Op. 81.



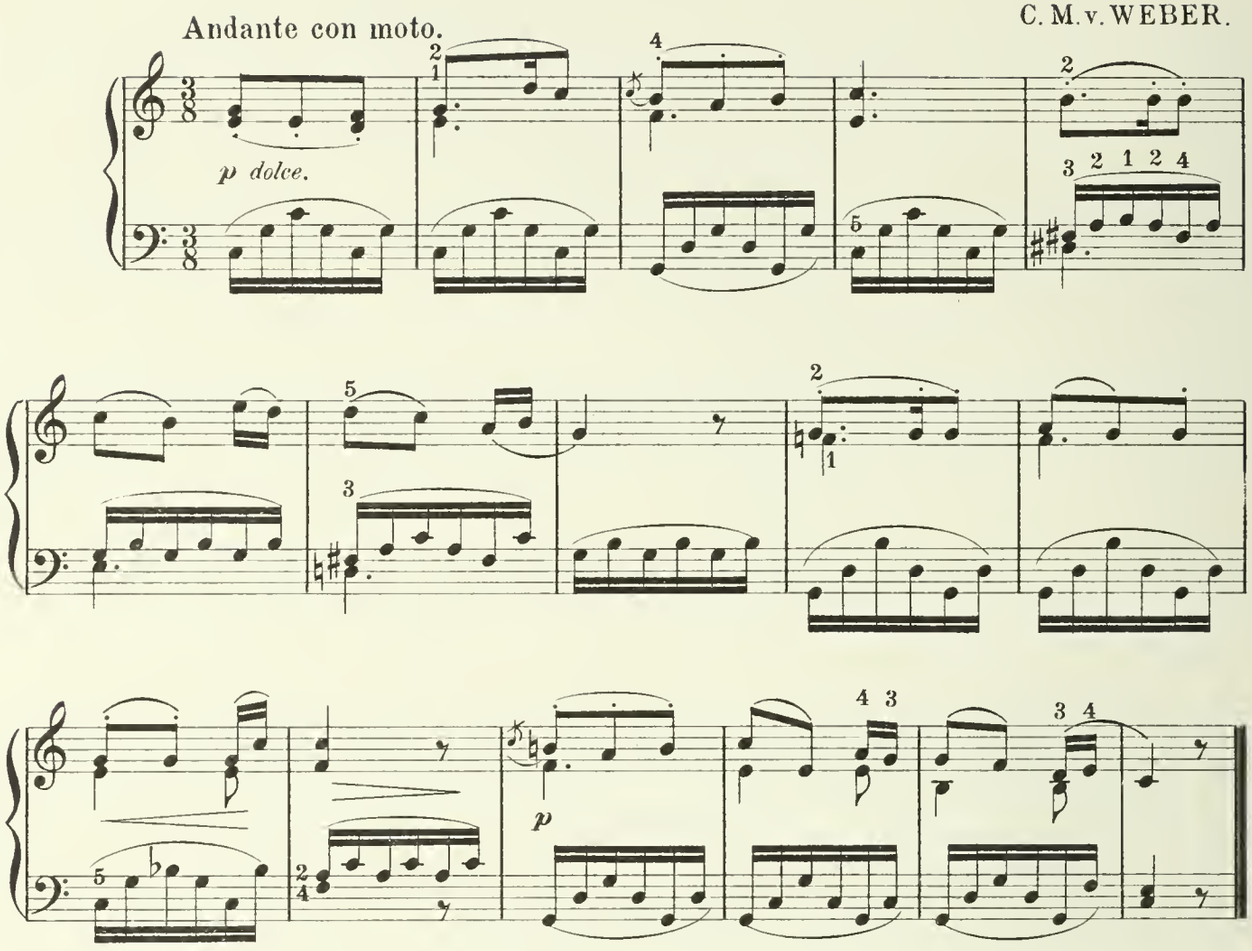

cresc.
f


dim.
p
tr
tr





Lullaby.



EDITOR'S NOTE ON WEBER'S CONCERTSTÜCK, OP. 79.

Weber finished this composition on July, 18th, the day of the first representation of his opera, "Der Freischütz." He brought the manuscript, hardly "ink-dry" to the sick chamber of his wife, who was then with his pupil Jules Benedict. He seated himself at the piano, and played with great animation the whole of the composition, commenting while playing, in a loud voice, as follows:

"The chatelaine (the lady of the castle) sits on the balcony, gazing anxiously and mournfully into the distance. Her lord (the Knight) has been absent for years in the Holy Land. Shall she ever see him again? Many battles have been fought. No news from him, who is everything in the world to her. In vain her prayers, in vain her longings for her noble lord. Suddenly a horrible vision appears to her. He lies upon the battlefield, deserted by his friends, his heart's blood oozing from his wounds. Oh could I be with him and die with him! She sinks down exhausted and unconscious. Hark! what are these sounds from afar, coming nearer and nearer? What is it that glitters in the sunshine at the border of the forest? The stately Knights and their esquires with their emblems of the cross and waving banners, receiving the wild applause of the people, and there—'T is he himself! And now she throws herself into his arms. What a surging of love! What a boundless indescribable bliss! How the branches and billows with myriad voices joyously proclaim the triumph of true love!"

This program by Weber, was noted down by J. Benedict (a very early reporter) and submitted to Weber, who acknowledged the accuracy of it by a friendly nod, but did not have it printed as a "Program" on its publication.

The whole of this tone-poem being somewhat lengthy the accompanying selection commences with the March,— "Hark! what are these sounds from afar," etc

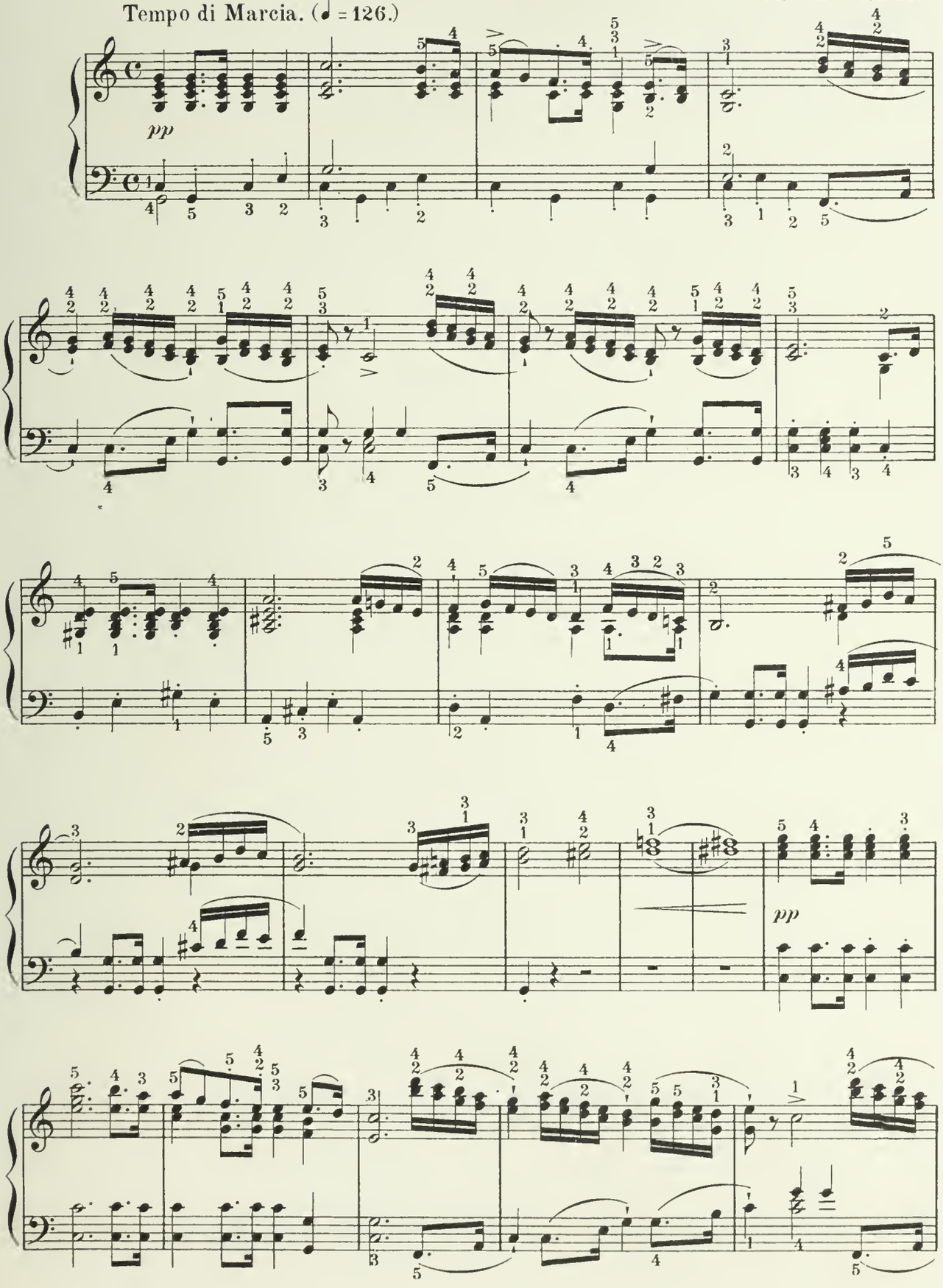
March and Finale

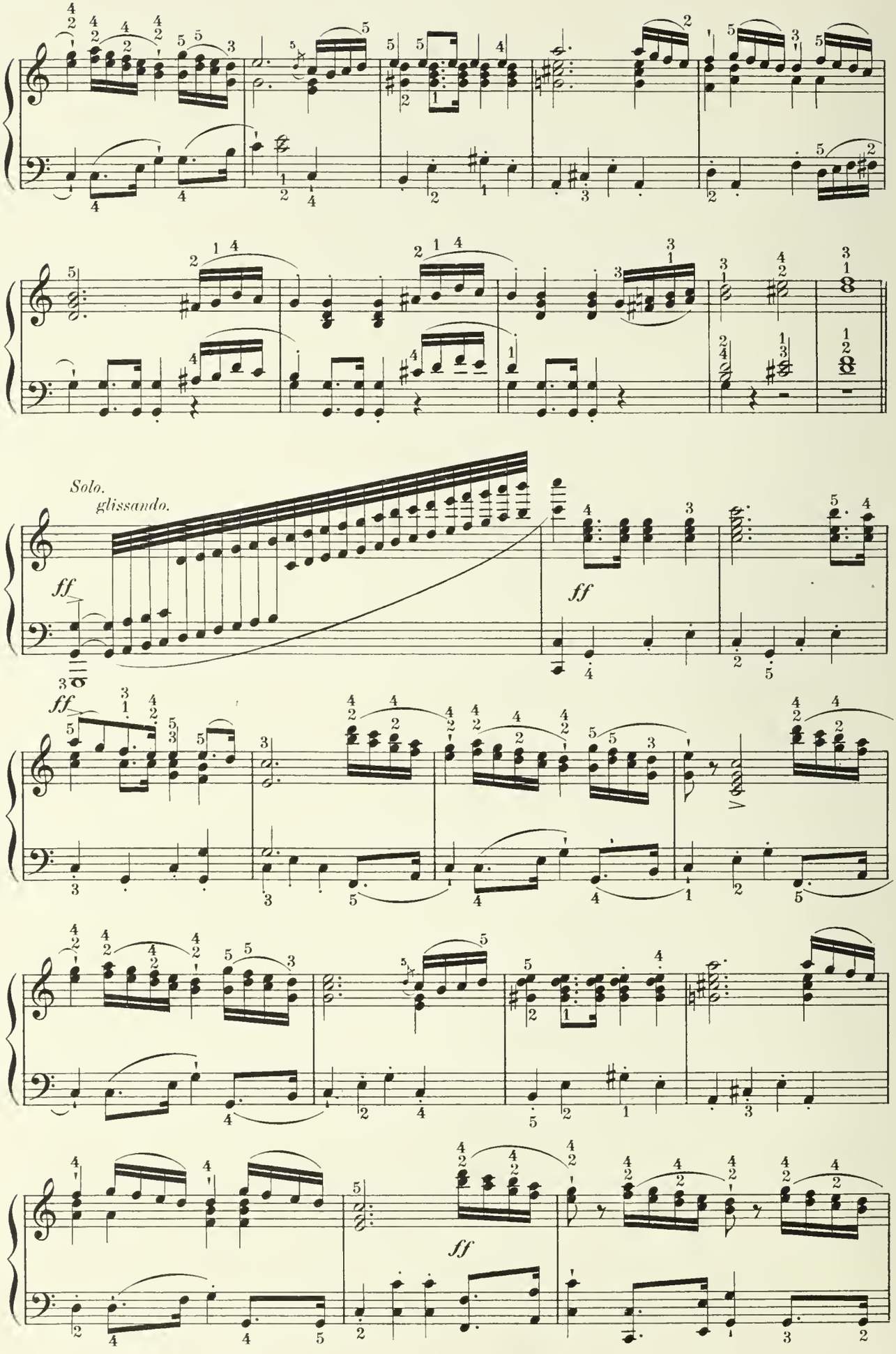
FROM

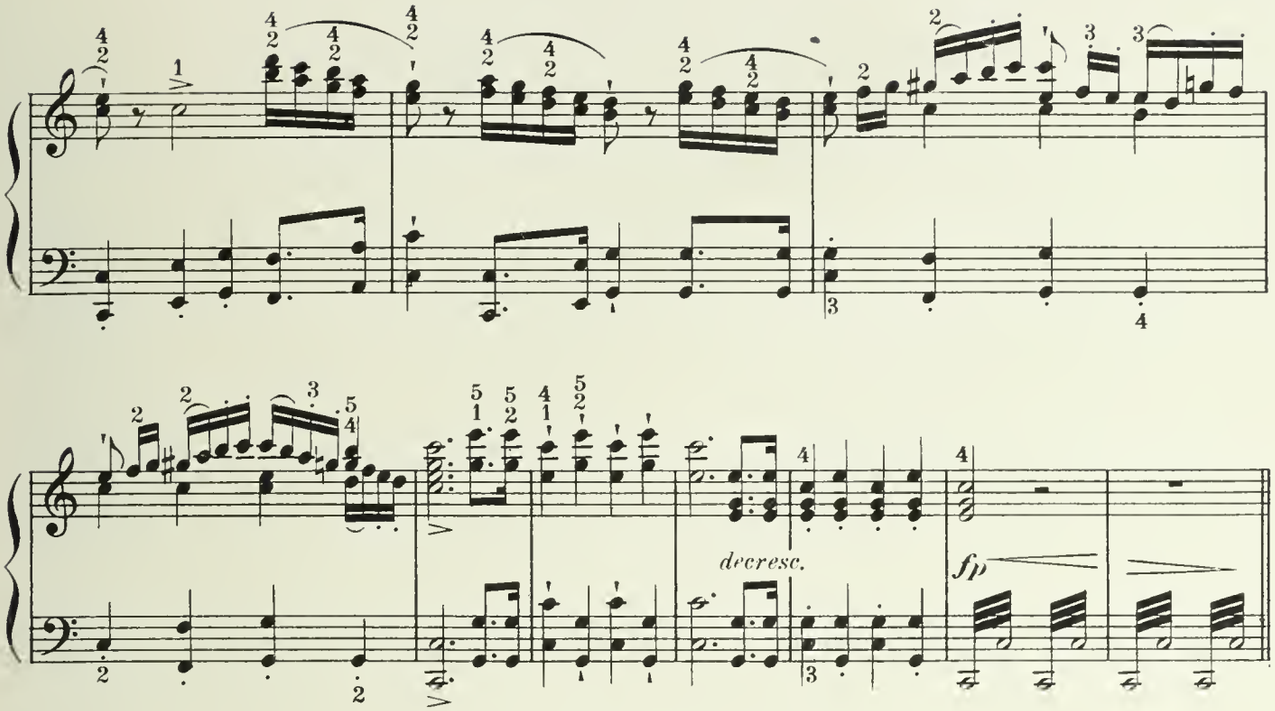
CONCERTSTÜCK Op.79.

C. M. von WEBER.

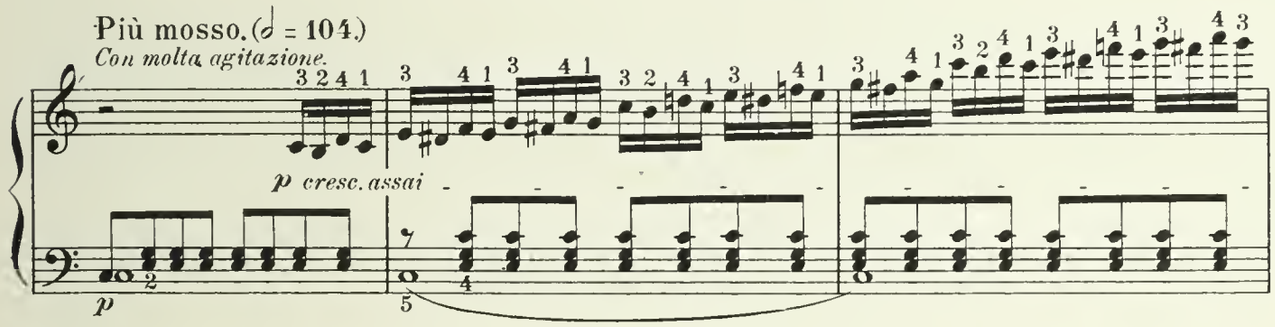
Tempo di Marcia. (♩ = 126.)

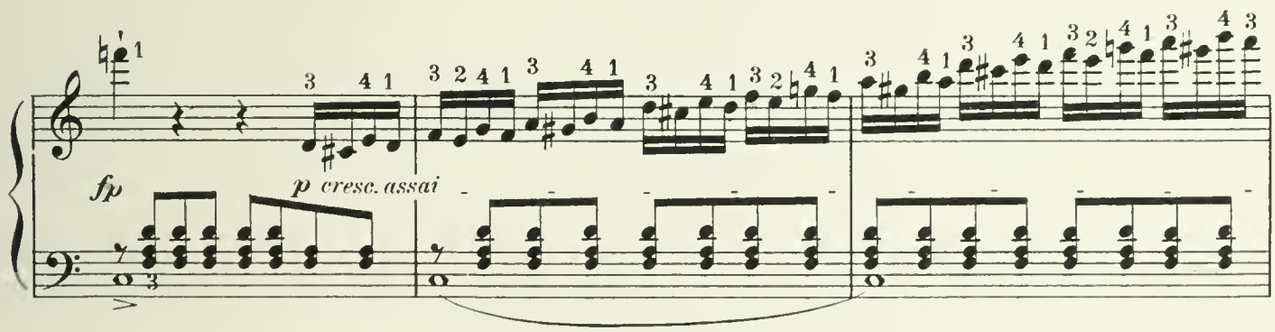


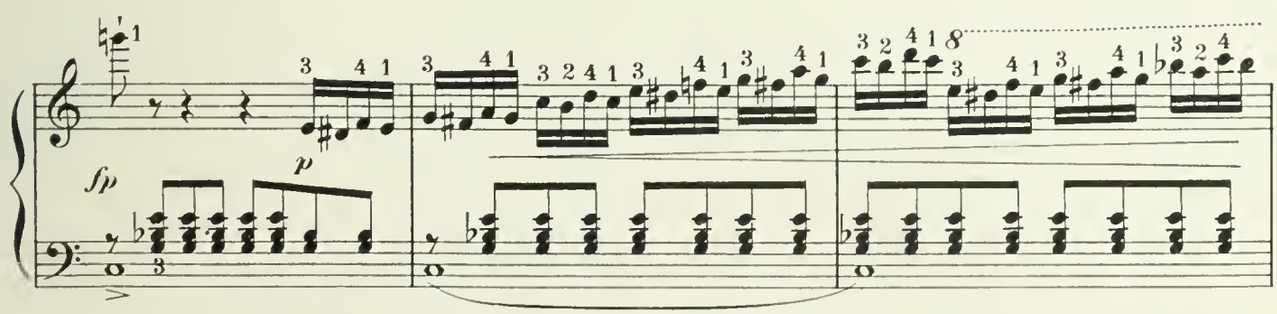

Solo.
glissando.
ff
ff
ff
ff

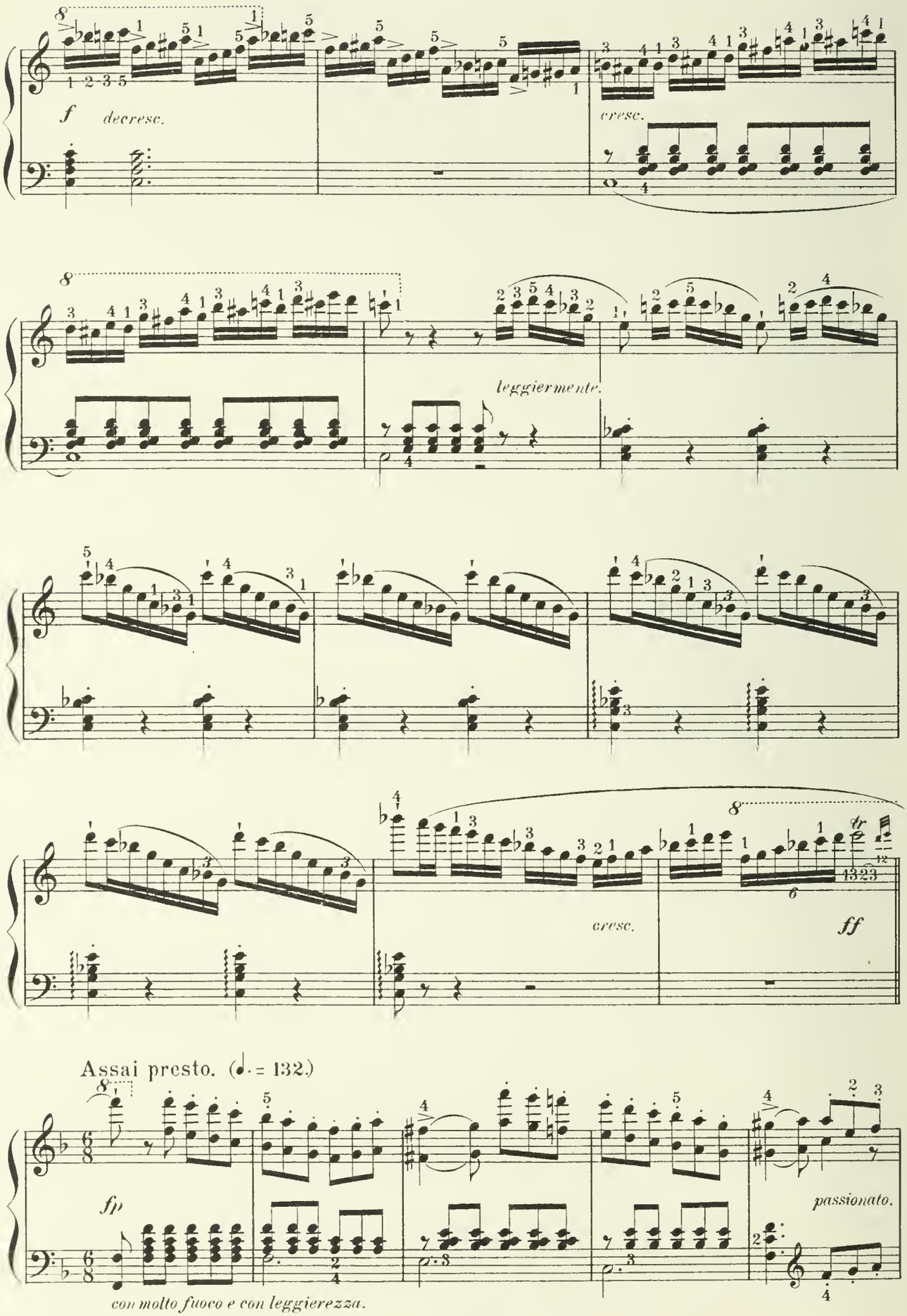


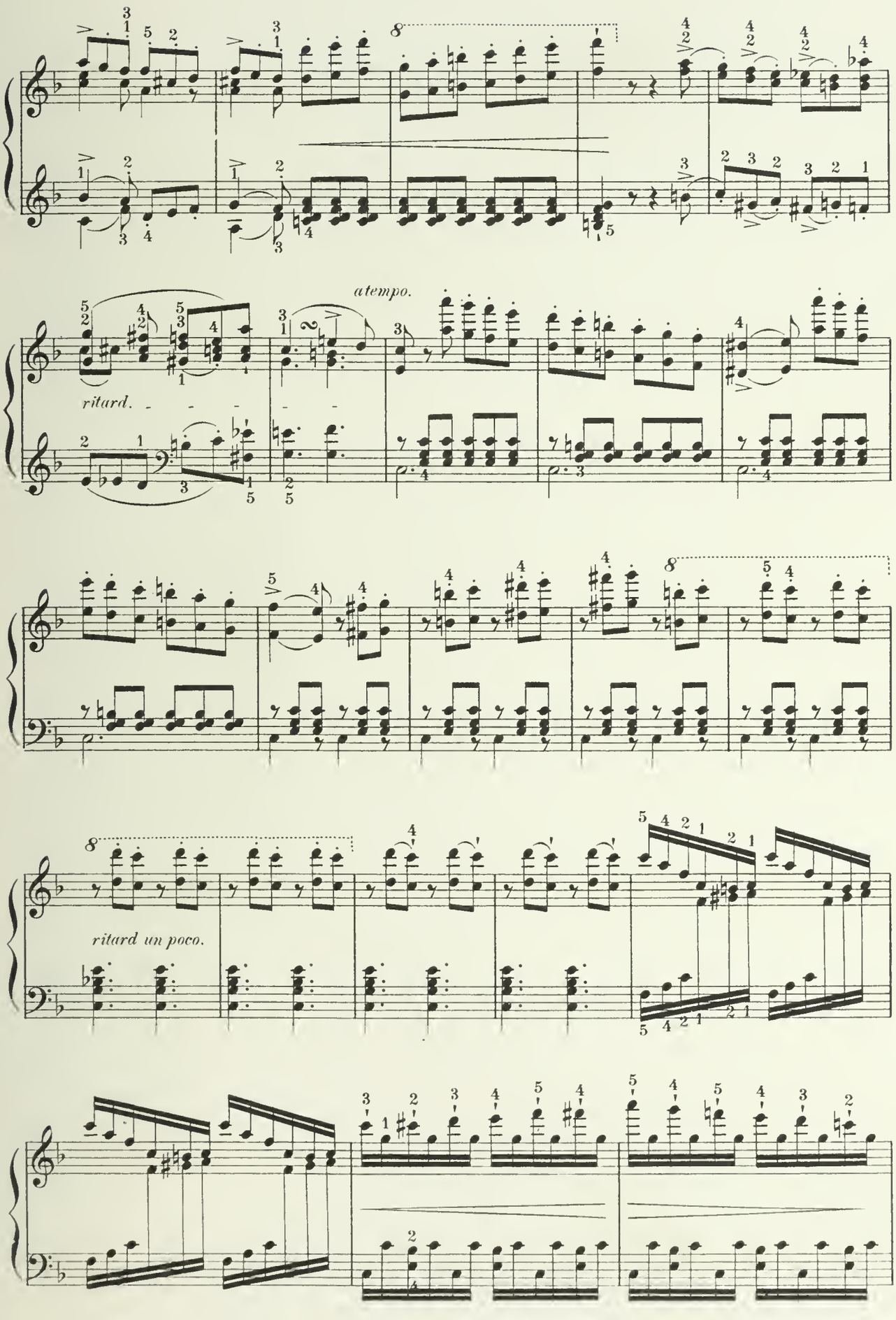
decresc.
fp

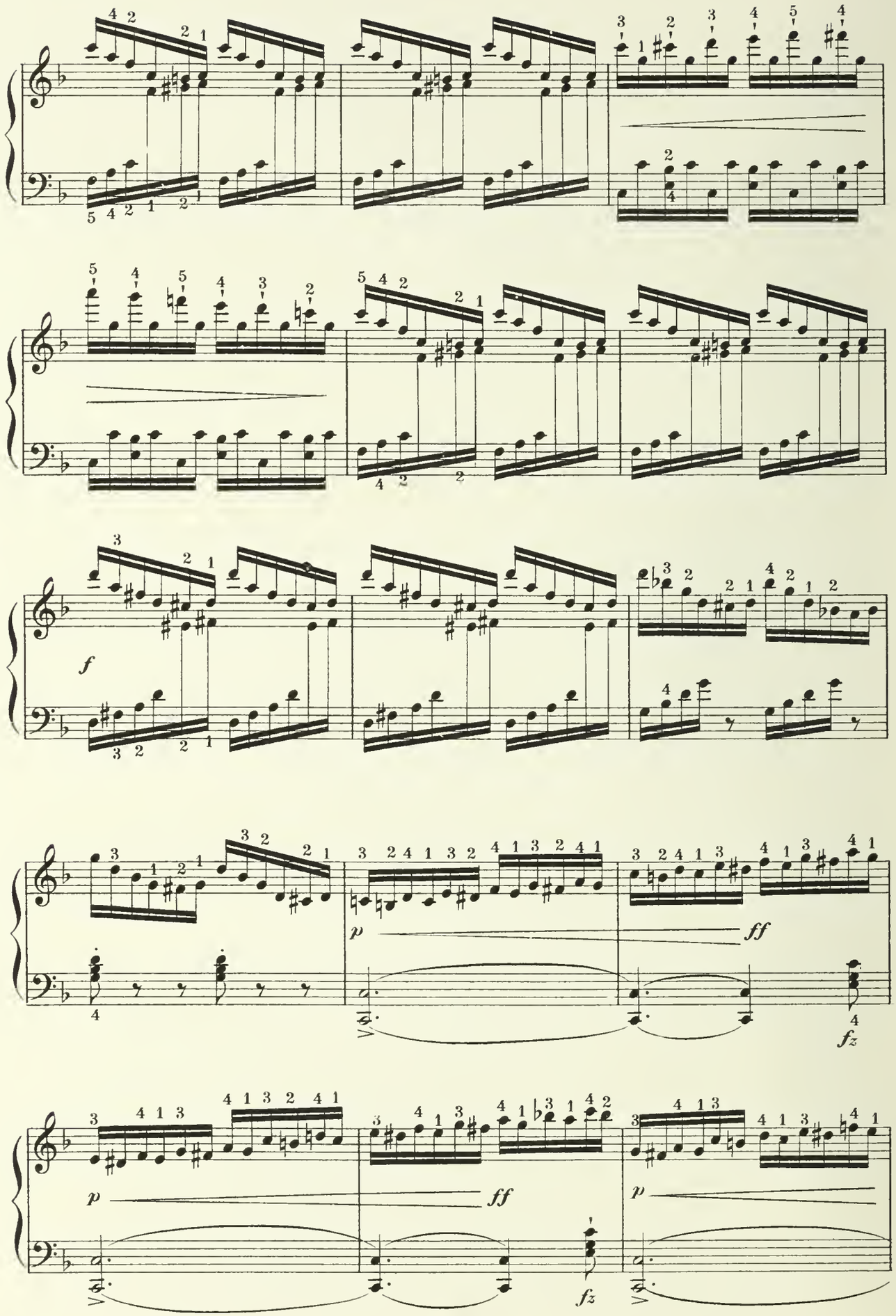

Più mosso. (𝅗𝅥 = 104.)
Con molta agitazione.
p cresc. assai
p

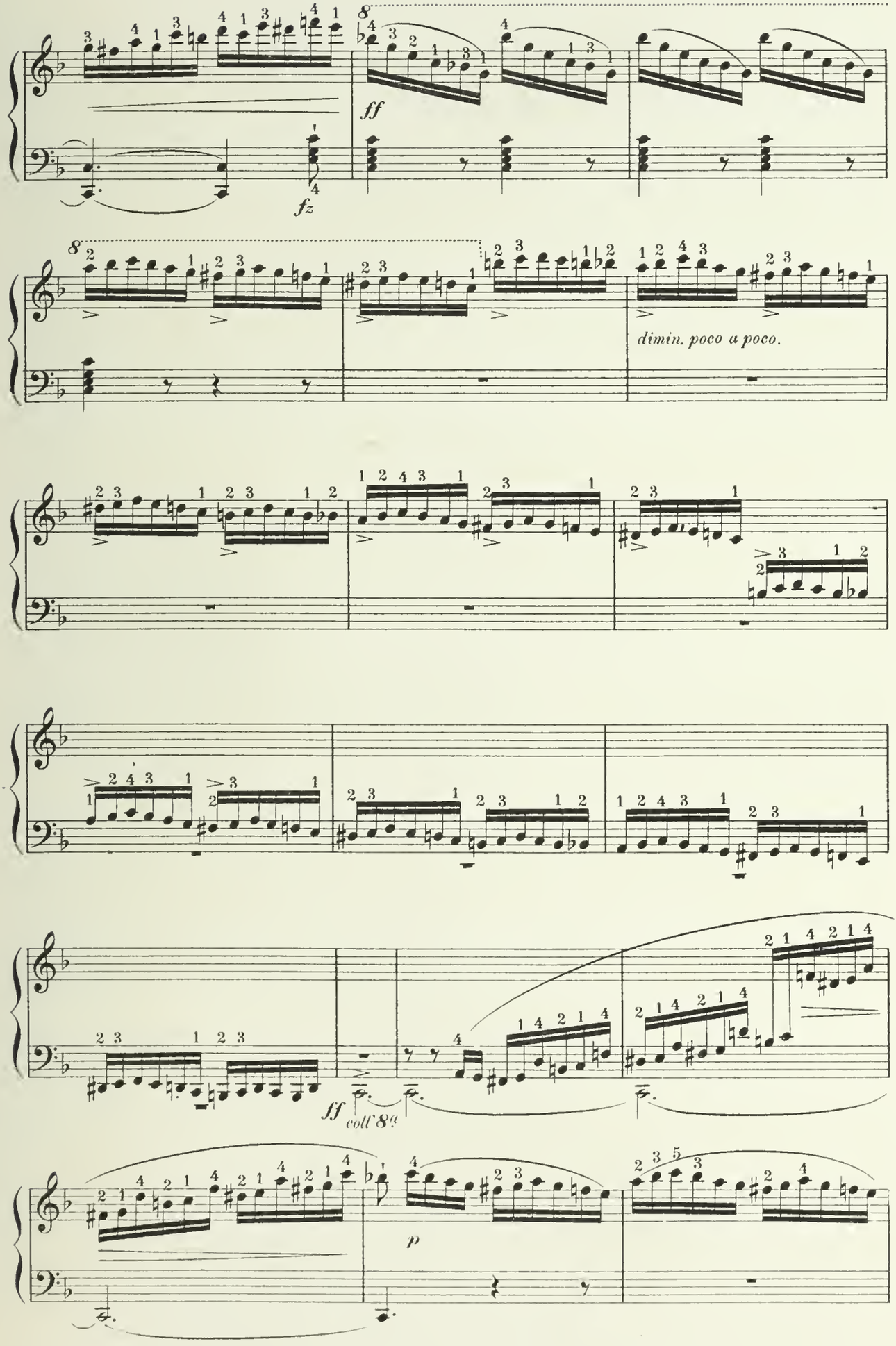

fp
p cresc. assai

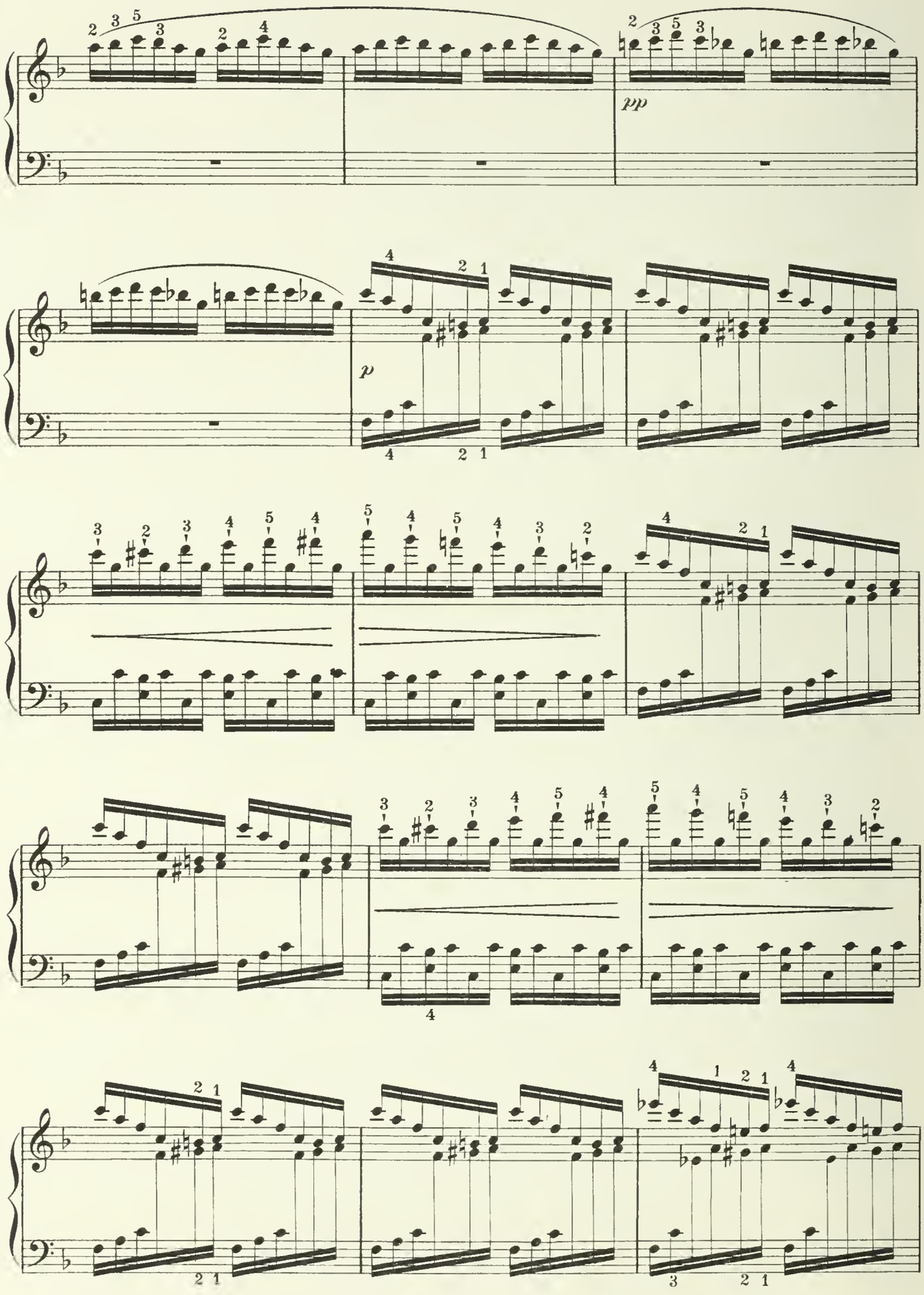

fp
p

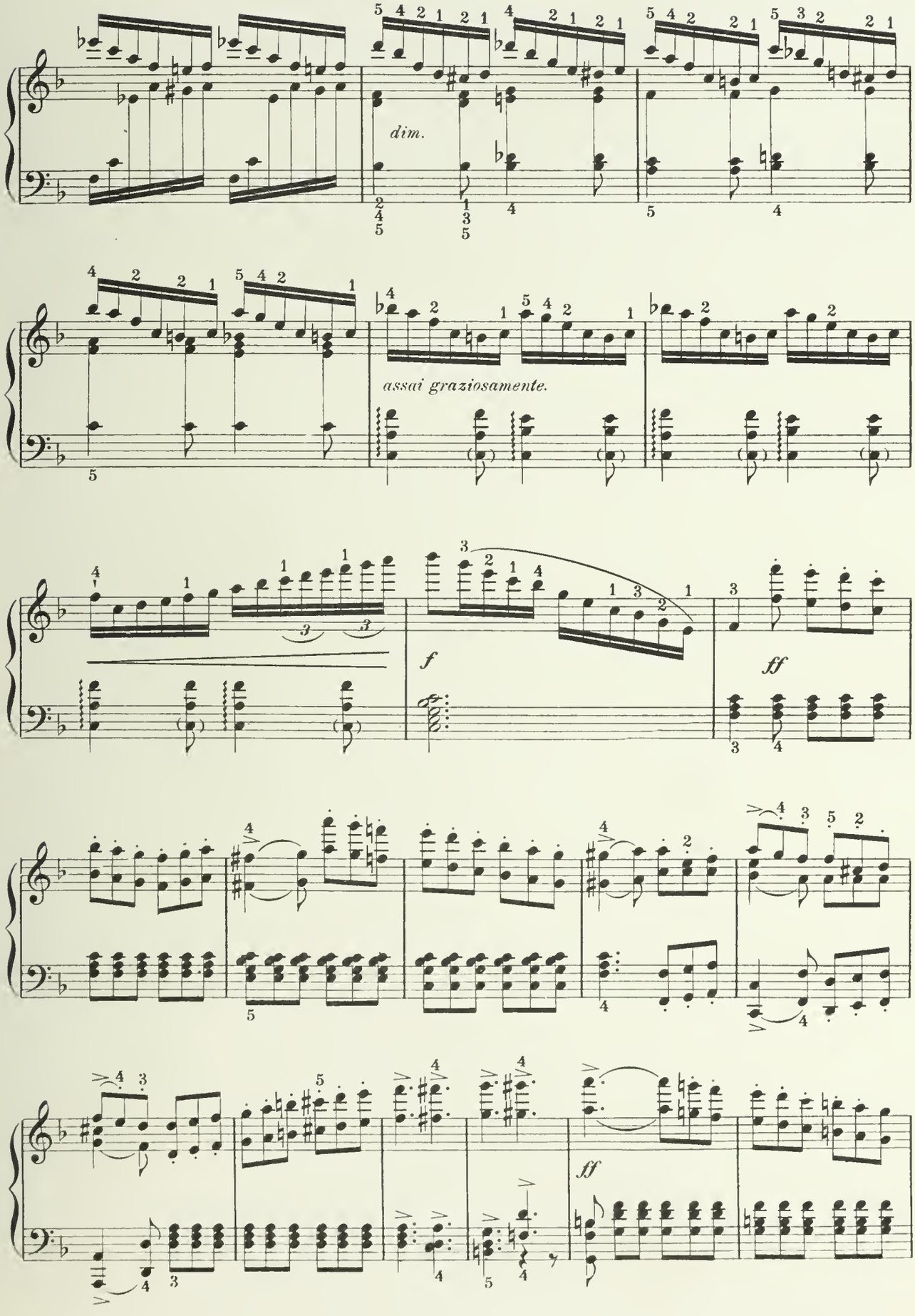

f
decresc.
cresc.
leggiermente.
cresc.
ff
Assai presto. (♩. = 132.)
fp
passionato.
con molto fuoco e con leggierezza.

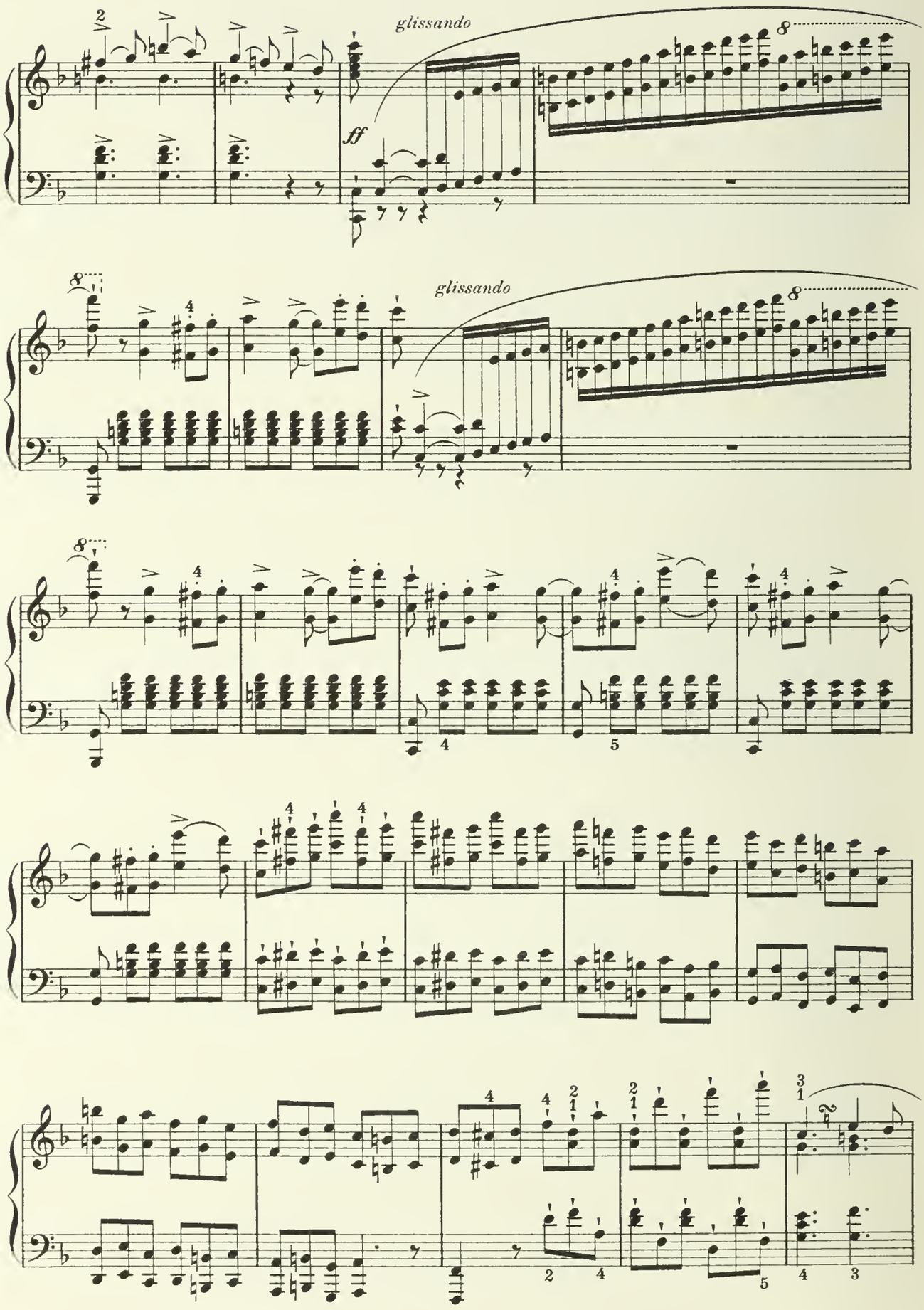

atempo.
ritard.
ritard un poco.

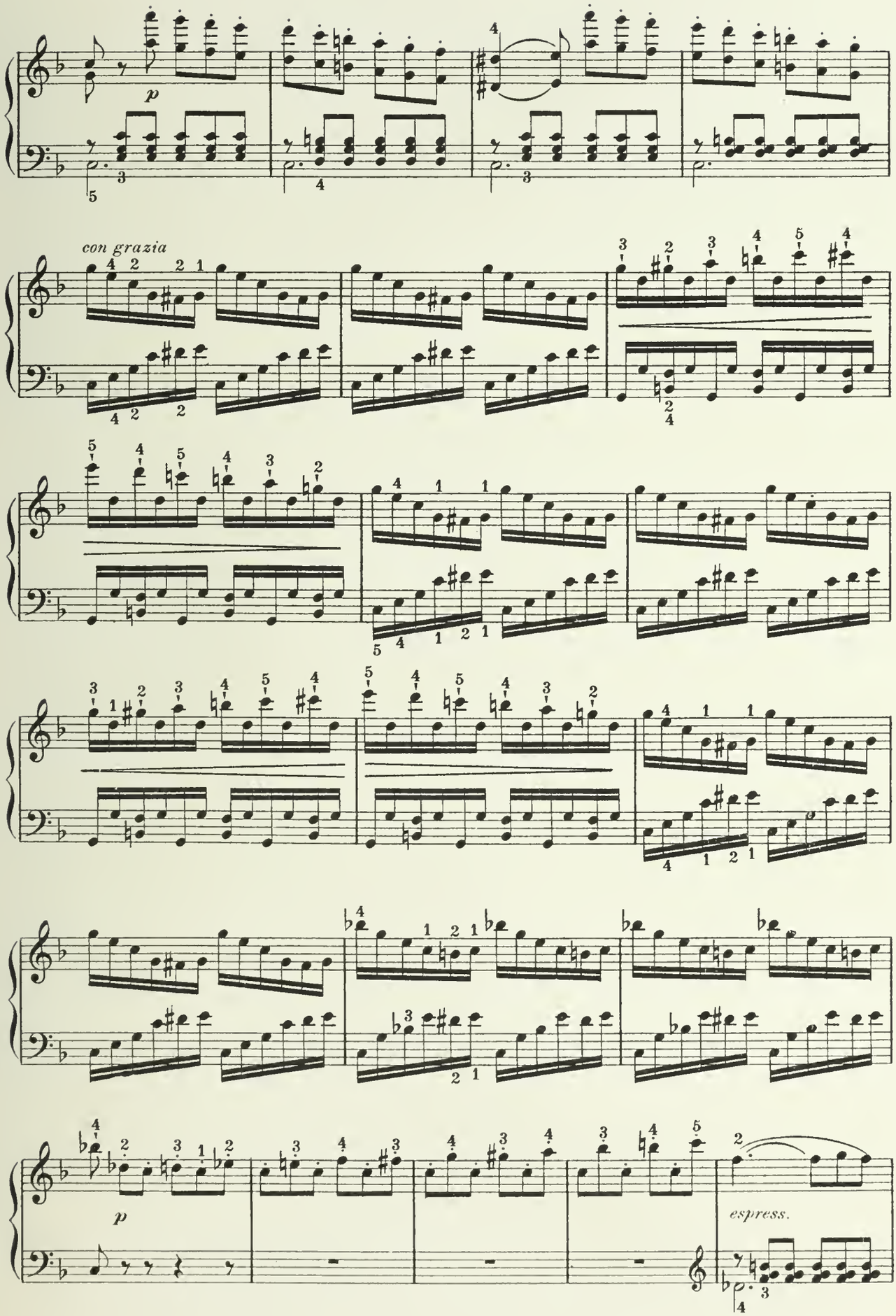

f
p
ff
fz
p
ff
fz
p

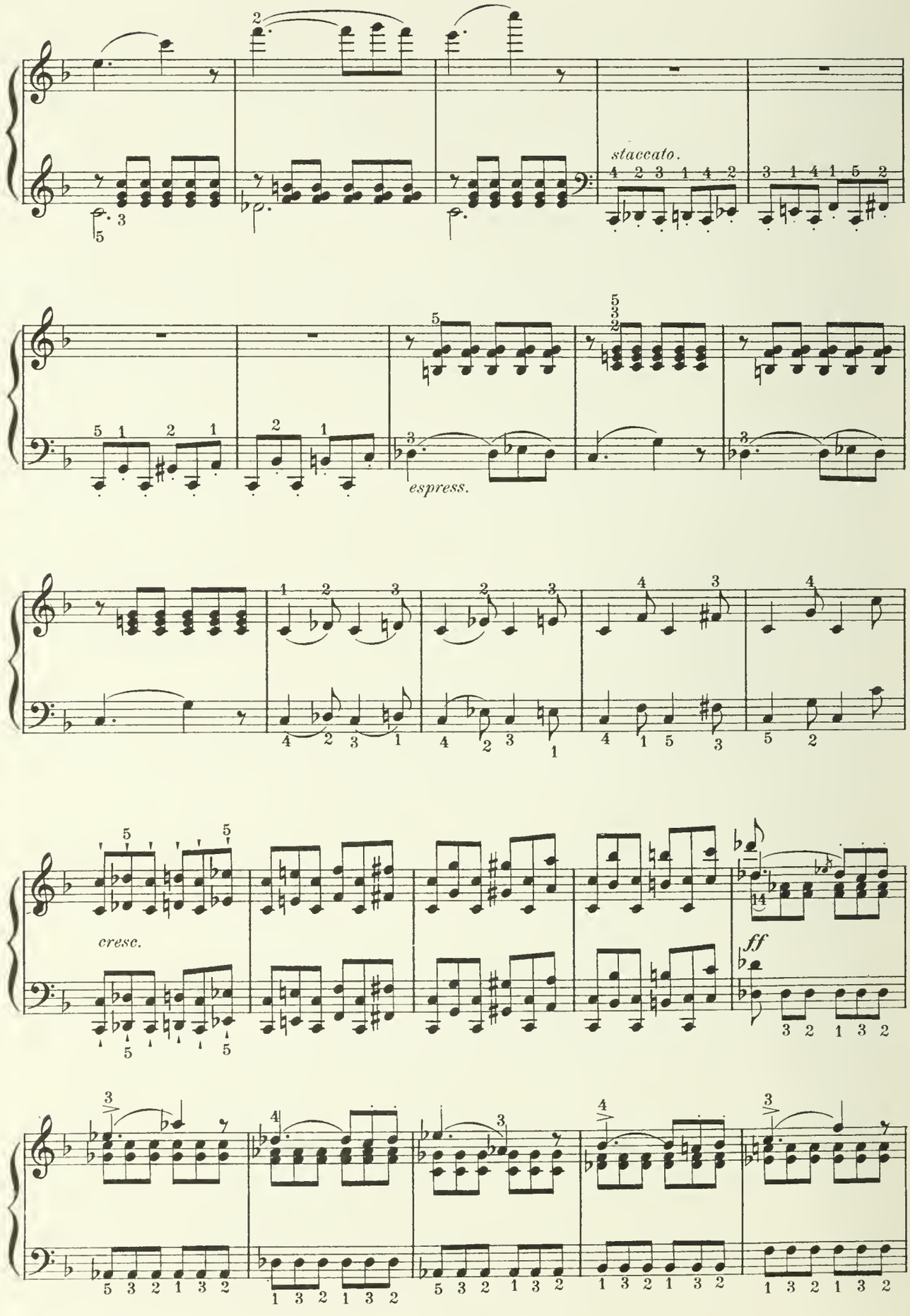

8
ff
fz
8
dimin. poco a poco.
ff
coll'8va
p

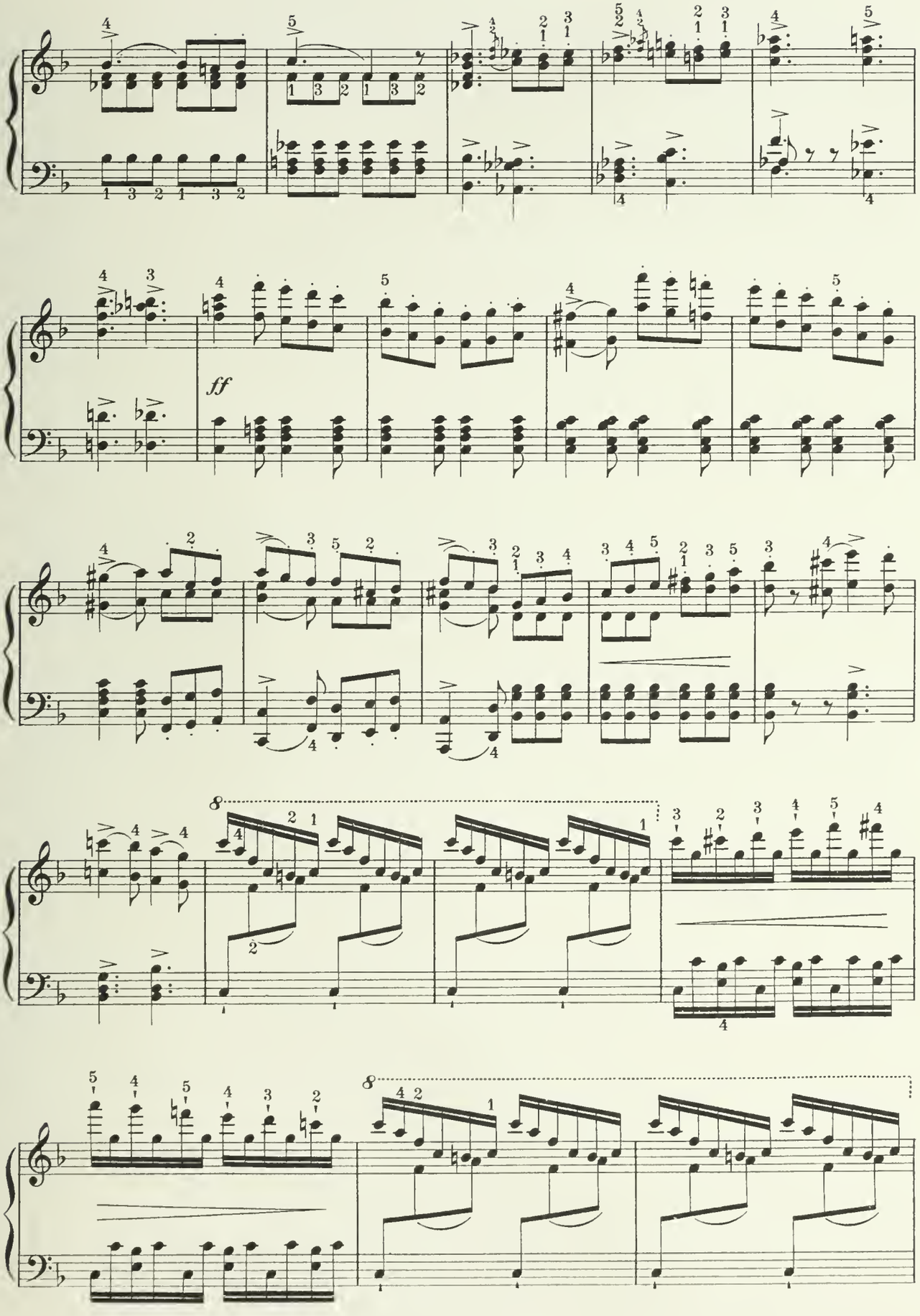

pp
p

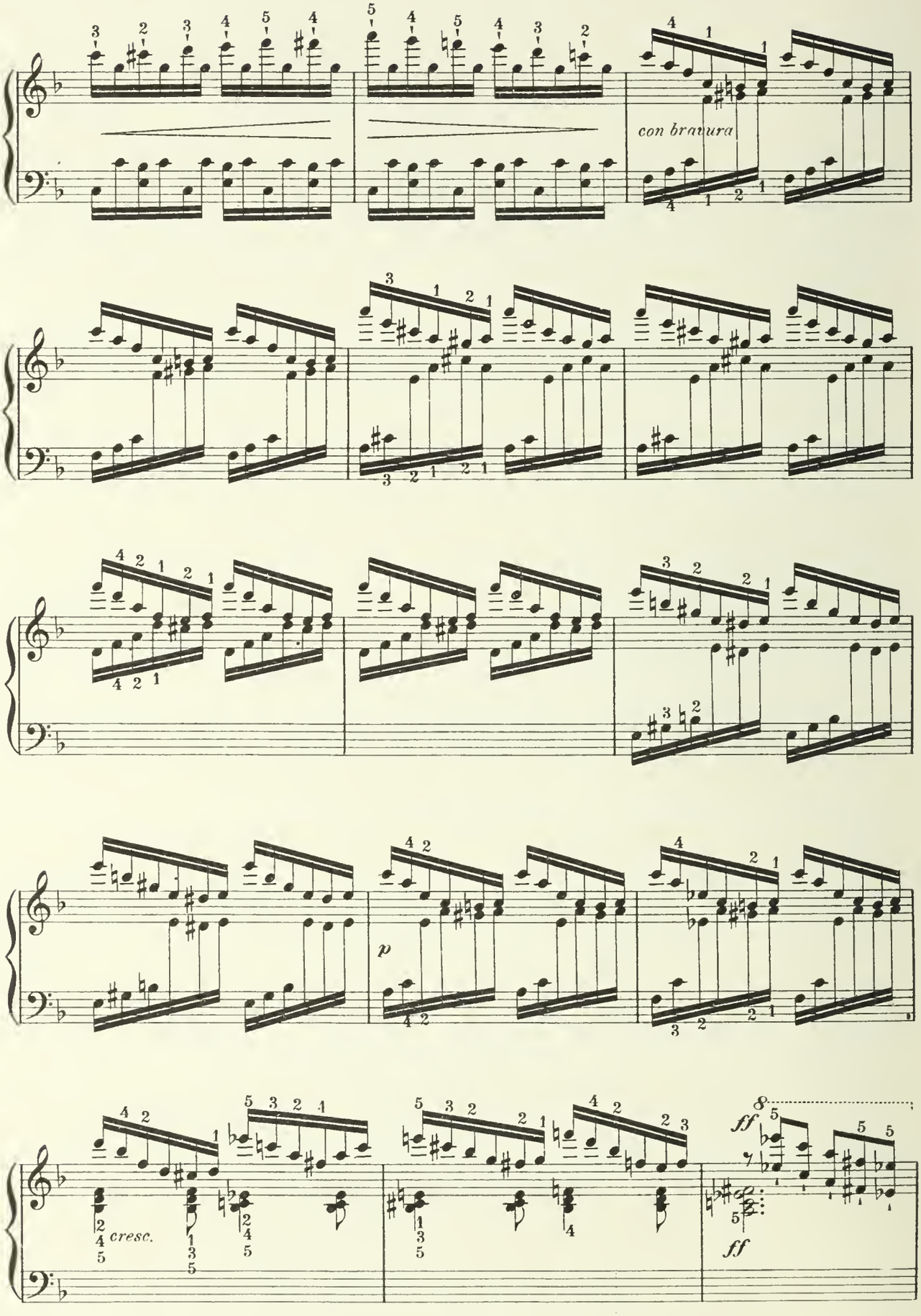

dim.
assai graziosamente.
f
ff
ff

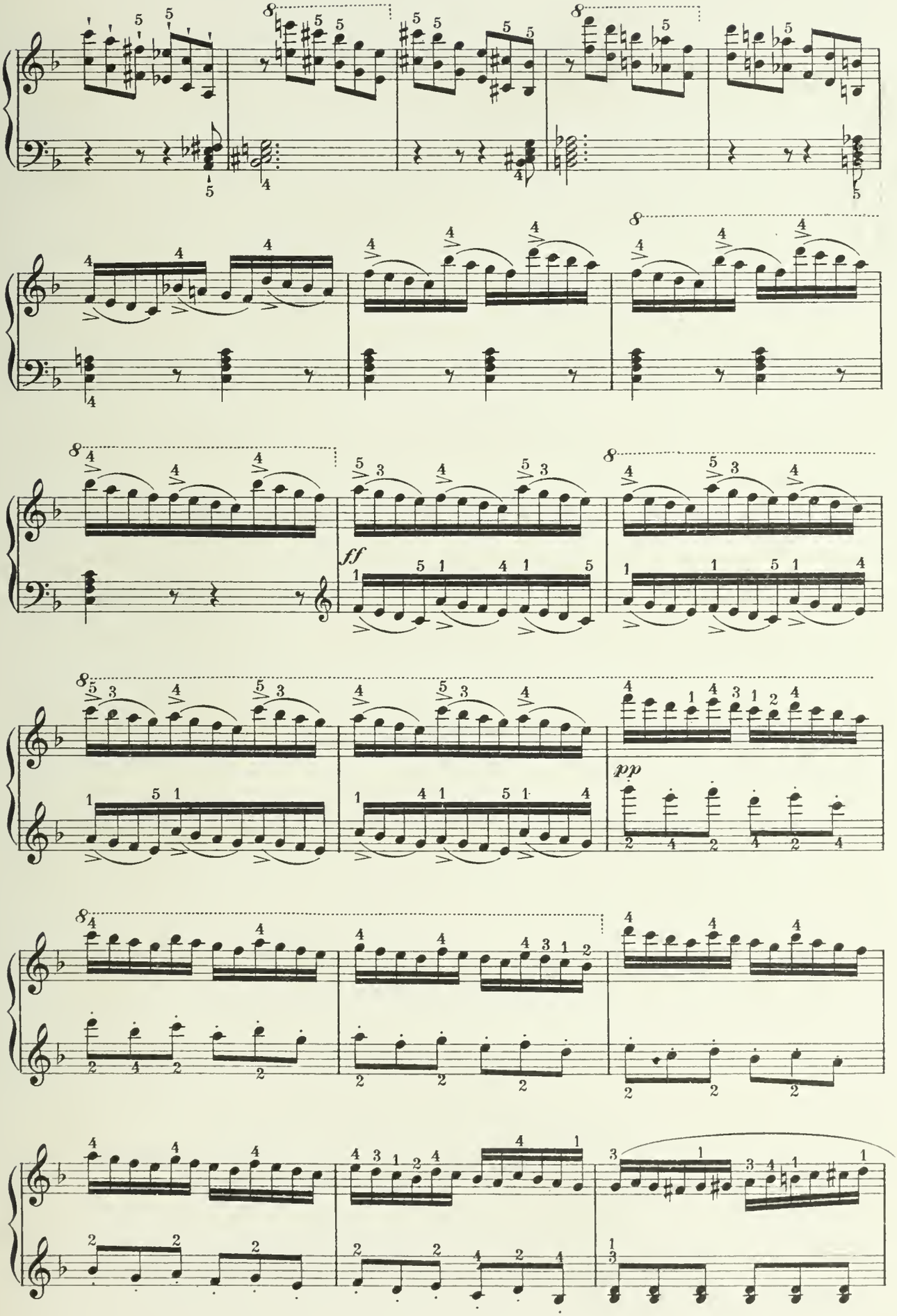

glissando
ff
8
glissando
8
8
8

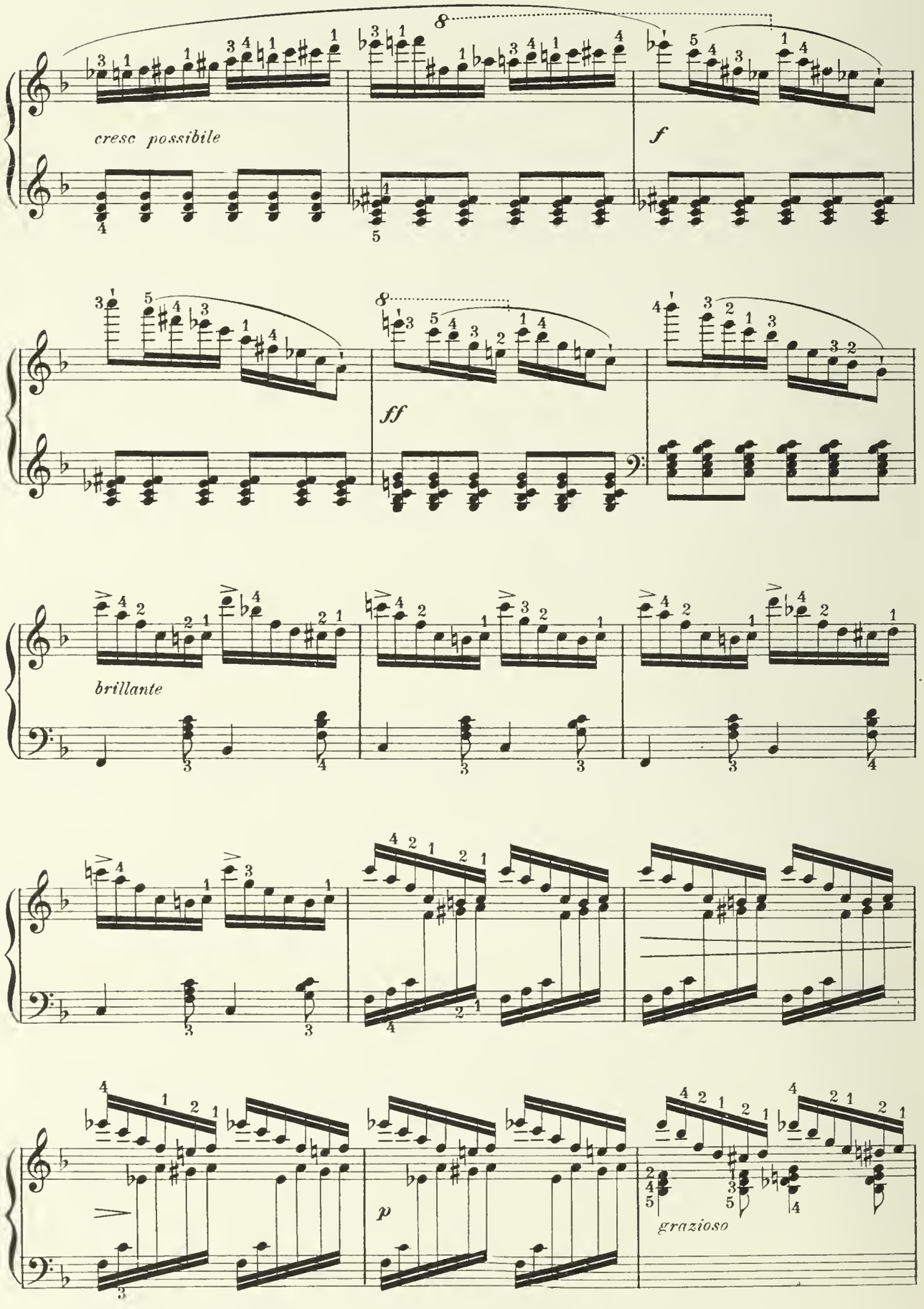

p
con grazia
p
espress.

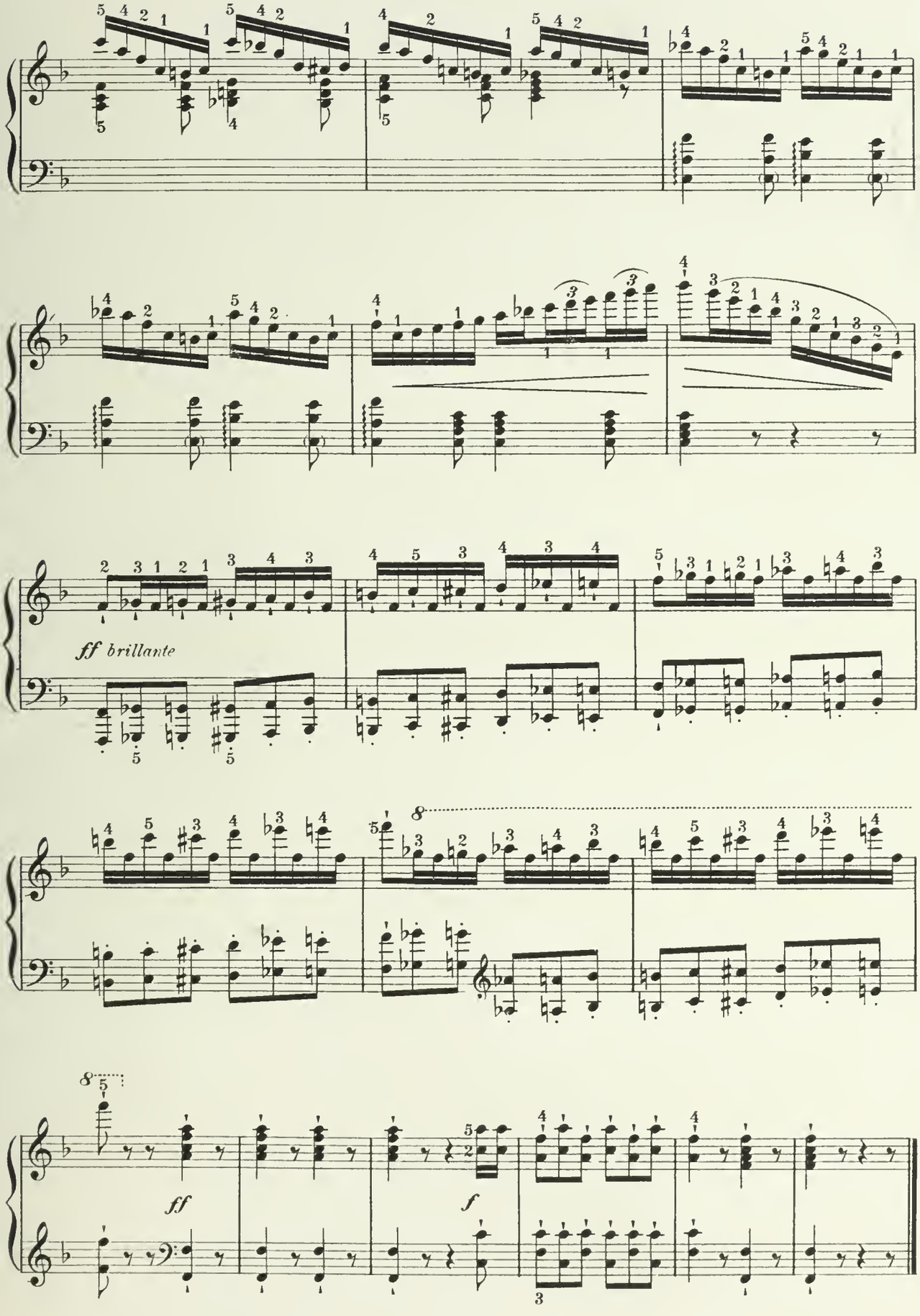

staccato.
espress.
cresc.
ff


ff
8
8


con bravura
cresc.
p
ff
ff


ff
pp


cresc possibile
f
ff
brillante
p
grazioso

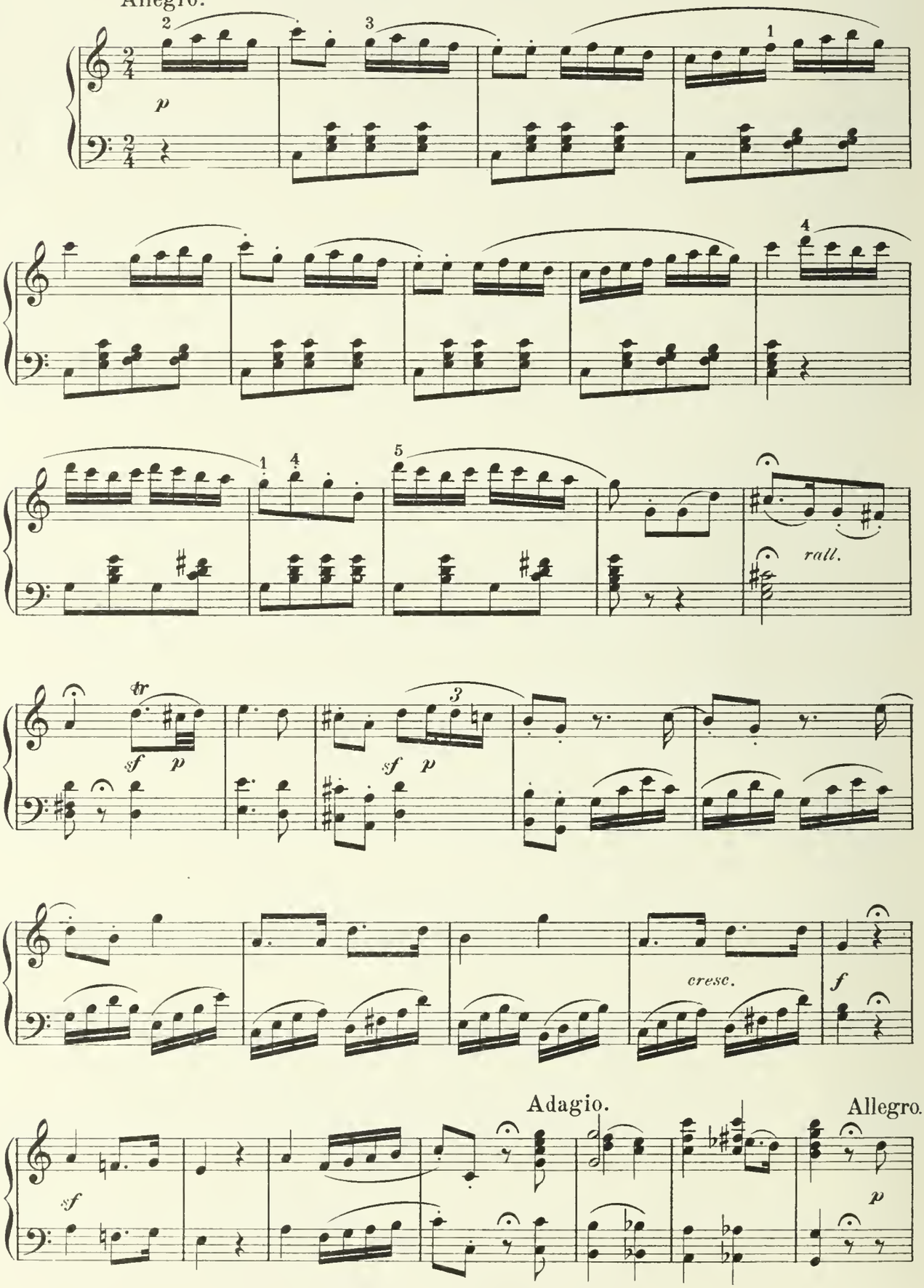

ff brillante
8
8
ff
f

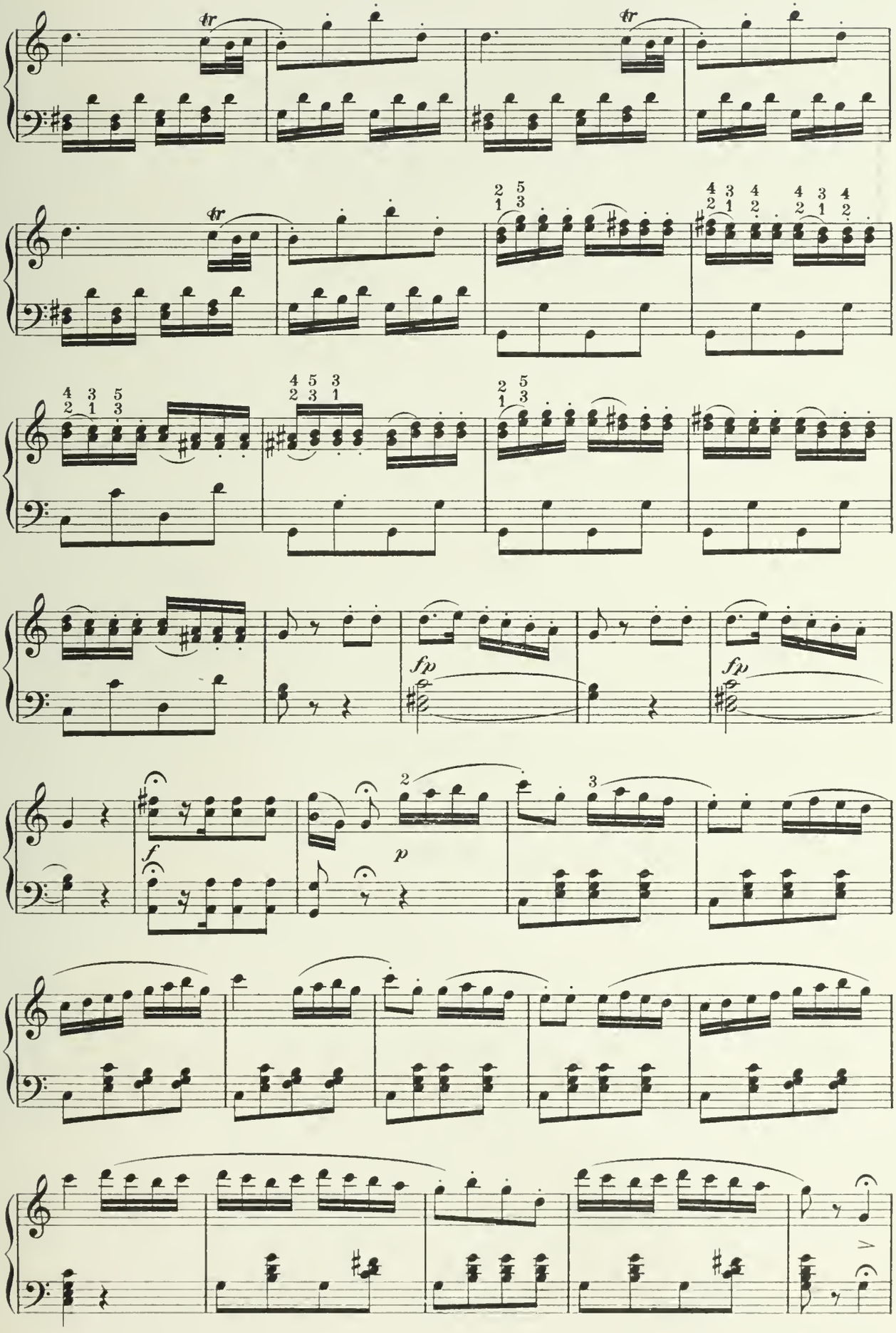
Duett "Vivat Bacchus."

from the Opera

THE ELOPEMENT FROM THE SERAGLIO.

W. A. MOZART.

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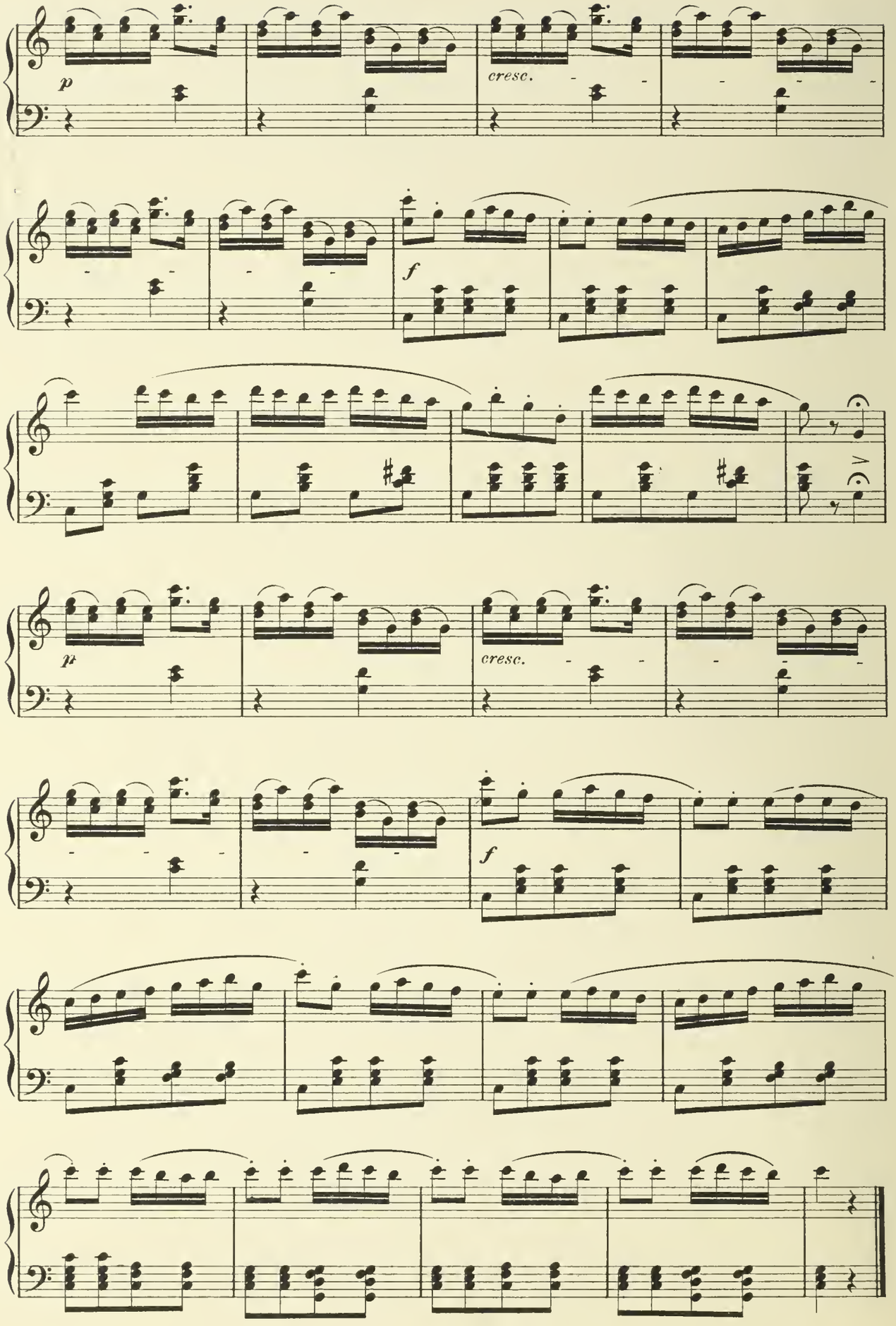
tr
tr
fp
fp
f
p
2
3


p
cresc.
f
p
cresc.
f

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AND THEIR WORKS

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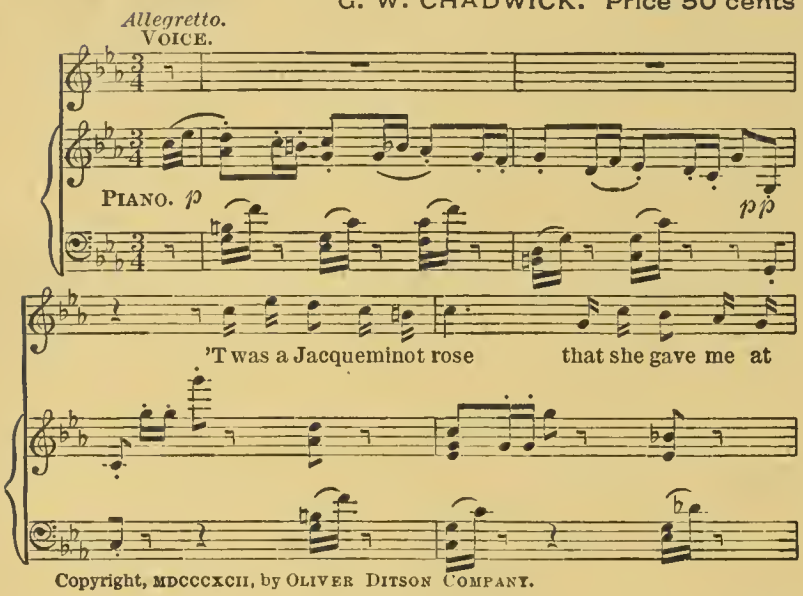

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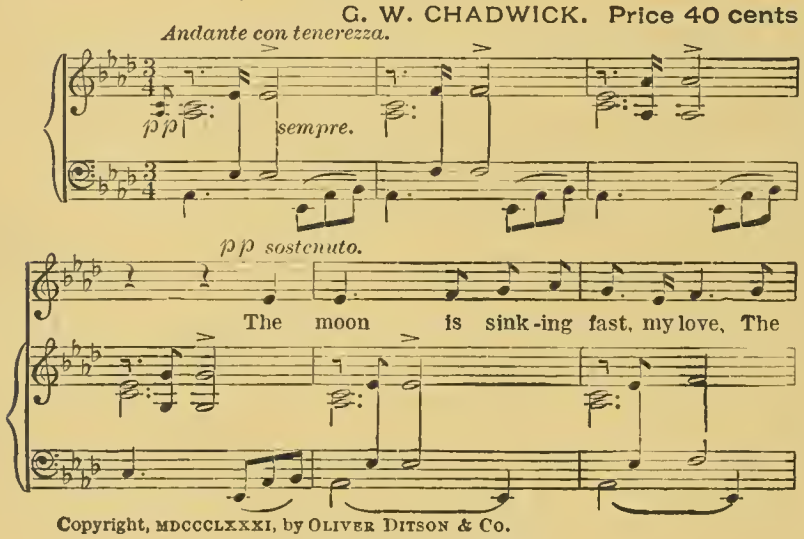

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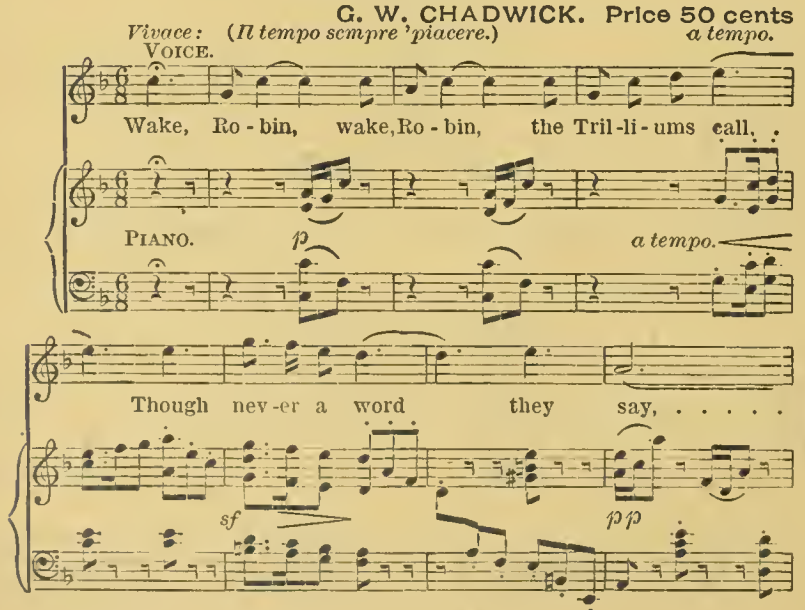

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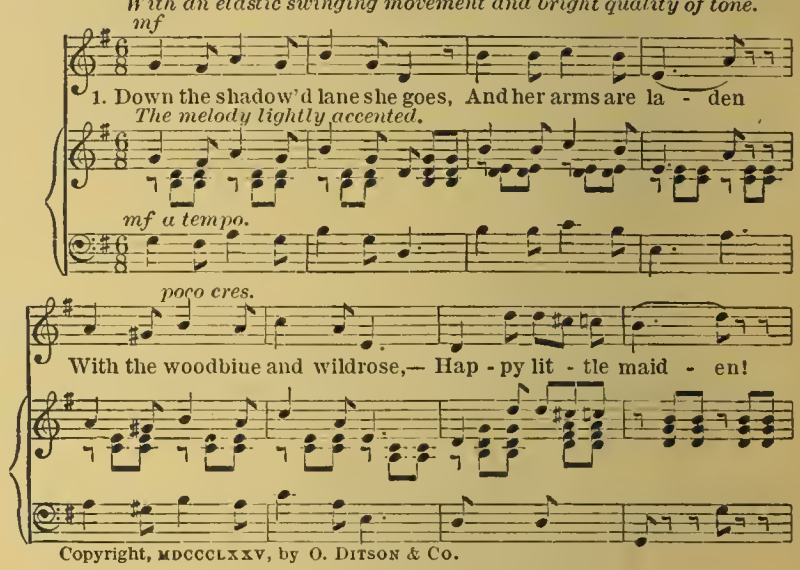

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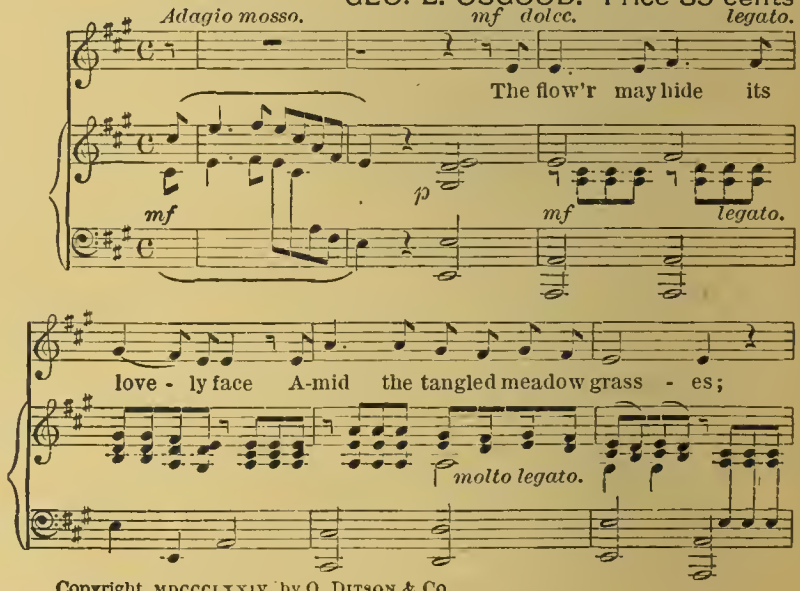

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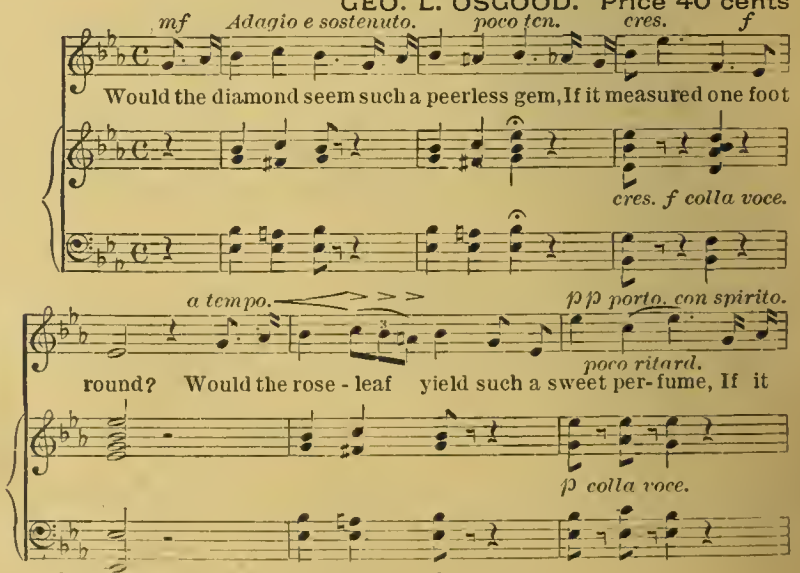

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